

United States Department of the Interior  
National Park Service

**SENT TO D.C.**

3-28-06

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name **Meekerville Historic District**  
other names/site number **Lake Shore Drive West Historic District**

**2. Location**

street & number : **303 Barry Avenue, 325, 330-341, 344 Wellington Avenue, 340 Oakdale Avenue.** \_\_\_\_\_ Not for publication  
city or town **Chicago** \_\_\_\_\_ vicinity  
state **Illinois** code **IL** county **Cook** code **031** zip code **60657**

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination \_\_\_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets \_\_\_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant \_\_\_\_\_ nationally \_\_\_\_\_ statewide  locally. ( \_\_\_\_\_ See continuation sheet for additional comments.)

Wm. L. White SHP 3-28-06  
Signature of certifying official Date

Illinois Historic Preservation Agency \_\_\_\_\_  
State or Federal agency and bureau

In my opinion, the property \_\_\_\_\_ meets \_\_\_\_\_ does not meet the National Register criteria. ( \_\_\_\_\_ See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau American Indian Tribe

Meekerville Historic District  
Name of Property

Cook County, Illinois  
County and State

**4. National Park Service Certification**

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register ___ See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register ___ See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

**5. Classification**

Ownership of Property  
(Check as many boxes as apply)

- private  
 public-local  
 public-State  
 public-Federal

Category of Property  
(Check only one box)

- building(s)  
 district  
 site  
 structure  
 object

Number of Resources within Property  
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>11</u>	<u>4</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>11</u>	<u>5</u>	Total

Number of contributing resources previously listed in the National Register      0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Meekerville Historic District**  
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**6. Function or Use**

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Historic Functions (Enter categories from instructions)

**Domestic: single dwelling**  
**Domestic: secondary structure**

Current Functions (Enter categories from instructions)

**Domestic: single dwelling**  
**Domestic: secondary structure**

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**7. Description**

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Architectural Classification  
(Enter categories from instructions)

**Italian Renaissance**  
**Beaux Arts**  
**Tudor Revival**  
**Other: Georgian Revival**

Materials (Enter categories from instructions)

Foundation    **Stone**  
Roof            **Asphalt shingle**  
Walls          **Stone, brick**  
other          **Limestone, Cast Iron**

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

**Please refer to the continuation sheets.**

**8. Statement of Significance**

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

**Architecture**

Period of Significance      **1913-1930**

Significant Dates            **1913, 1922, 1925, 1926, 1930**

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation         **N/A**

Architect/Builder            **Platt, Charles A.; Van Doren Shaw, Howard; Rissman and Hirschfeld; Mayo & Mayo; Frommann, E.H.; and Lindquist, Frederick**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)  
**Please refer to the continuation sheets**

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**9. Major Bibliographical References**

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: **Chicago Historical Society**

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**10. Geographical Data**

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Acreage of Property **3.95 acres**

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	_____	_____	_____	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

**Meekerville Historic District**  
Name of Property

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County and State

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**11. Form Prepared By**

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name/title	Linda Peters, Ph.D., Architectural Historian		
organization	Consultant	date	September 13, 2005
street & number	435 South Cleveland Avenue	telephone	847.506.0754
city or town	Arlington Heights	state	IL
		zip code	60005

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**Additional Documentation**

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Submit the following items with the completed form:  
Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

- Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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**Property Owner**

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(Complete this item at the request of the SHPO or FPO.)

name	multiple owners		
street & number		telephone	
city or town		state	zip code

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES  
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Meekerville Historic District, Chicago, Cook County, IL

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**Description**

Summary

The Meekerville Historic District is located near Lake Michigan on Chicago's north side between Diversey and Belmont Avenues. The District contains sixteen resources--eight contributing houses along Barry, Wellington and Oakdale Avenues, three contributing carriages houses/garages, and five non-contributing resources. The residences represent the affluent lifestyle of the owners who resided there in the decades after World War I. The residences were built between 1913 and 1930. The architectural styles represented include Georgian Revival, Italian Renaissance Revival, Beaux Arts and Tudor Revival, as well as one residence with eclectic features. Developed later than the Gold Coast, another affluent area south of Lincoln Park, the Meekerville Historic District was constructed on a series of landfills along the shoreline of Lake Michigan. In the early 20<sup>th</sup> century, Lincoln Park expanded north of Diversey Parkway, which spurred the development of a fashionable neighborhood fronting on the park. Charles A. Platt, Howard Van Doren Shaw, Mayo & Mayo, Rissman and Hirschfeld, E.H. Frommann and Frederick Lindquist are the architects who designed residences in the District.

Site

The Meekerville Historic District is located about 3.7 miles north of Chicago's Loop. It is between Lincoln Park on the east and the Lakeview area to the west. The District is situated between Belmont Harbor to the north and the Diversey Harbor to the south. Between the harbors, Lincoln Park narrows to a quarter mile wide area with Lake Shore Drive, a six-lane, limited access expressway on the east and Lake Shore Drive West on the western edge. Between the two roadways the park is a flat grassy lawn with public amenities located at the north and south ends. A fenced playground is near the Belmont side, while a golf driving range, putting greens, miniature golf and tennis courts are on the south end. There is a picnic grove between these features which is mostly grass with randomly planted deciduous trees. Along the western edge of the park are gravel paths and asphalt-paved paths lined with park benches. There is access to the lakefront and harbors through a tunnel under Lake Shore Drive at Belmont Avenue.

Lake Shore Drive West is the edge between Lincoln Park and the rectangular grid of streets. The Drive is a two-lane roadway that is six blocks long. It was designed to handle local traffic between Belmont Avenue and Diversey Parkway. On its western edge is a deep setback that separates the Drive from the wall of residential buildings. It is a grassy expanse with a dense line of deciduous trees and bushes that form a wall of green against the buildings fronting the street. The Drive is somewhat densely built with housing types from the early 20<sup>th</sup> century to the 1990s. Residential construction extends along most of this span and ranges from single-family structures to high-rise apartments and condominiums. High-rise structures have the advantage of being adjacent to Lincoln Park with a view over the outer drive to Lake Michigan. At the southern end, along Diversey Parkway, is the Commonwealth Plaza, built between 1953 and 1956. It is an apartment building designed by Mies van der Rohe. North of this are the buildings and parking garages of St. Joseph's Hospital and Health Care Center. Belli & Belli designed St. Joseph's in 1963. Most of the residential construction along the rest of Lake Shore Drive West is high-rise apartments some of which are for senior citizens. Adjacent to St.

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Joseph's and continuing the building height and massing is a red brick high-rise designed in 1990 by John Macasai & Associates.<sup>1</sup> Between Barry and Briar Avenues the street wall of high-rise construction continues. Most of these are in the International Style idiom with glass and steel curtain walls.

Sidewalk and Street Plan

The Meekerville Historic District is located on three streets that are one-block long, Barry, Wellington and Oakdale Avenues, extending between Lake Shore Drive West and Sheridan Road (Figure 1). Whereas the landscape opens to Lincoln Park on the east, the wall of construction along Sheridan Road forms a visual barrier to the west. Sheridan Road is mostly multi-story apartment buildings and condominiums that date from the 1920s and the decades after World War II. High-rise construction also surrounds the District to the north and south. Sandwiched between these dense boundaries on three sides, the District represents the core of a single-family residential area that was developed largely in the 1920s.

Barry, Wellington and Oakdale Avenues are two-lane roads intended to handle local traffic (Figures 2-5). All three streets have east-west alleys, as well as an alley that connects south Wellington and north Oakdale. The streets are lined with sidewalks and a verge planted with deciduous trees. Some verge surfaces are planted with grass, while others are left bare. The uniform front yard setback allows for a modest or shallow front garden. Many are planted with low boxwood hedges that outline the rectangular lawns. Some verges and front gardens have black wrought iron fences. The verge fences are about 20" high while the front yard fences are about 60" tall. Some fences have concrete gateposts. There are no streetlights.

Six of the eight district houses are located on Wellington Avenue along both sides of the street. The two- to four-story massing of the District residences is suited to the flat topography as it nears the lake's edge. The consistent street wall along Wellington is interrupted only at midblock on the north side by a high-rise building. At the northwest corner of Wellington and Lake Shore Drive West there is an unimproved lot lined by a chain link fence. The lot is part of the former Meeker property on Barry Avenue and contains a parking lot and vegetable gardens. There is one District residence on Oakdale Avenue and one on Barry Avenue. Both Barry and Oakdale Avenues contain a variety of building sizes and functions. On the east side of the Oakdale residence is a 3-story brick building from the mid-1940s while on the other side there is a 14-story brick apartment from the mid 1950s. On the south side of Oakdale there is a six-story brick building from the mid-1950s, and a concrete and glass high-rise from the mid-1960s. Barry Avenue has the same mixture of single-family residences and residential high rises.

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<sup>1</sup> Designed for senior citizens, the living room sills are lowered to 20 inches above the floor to expand the view for those in a wheel chair.



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Buildings

The eight District residences all front on Barry, Wellington and Oakdale Avenues.<sup>2</sup> Alleys provide access to their garages. Most of the garages are detached with the exception of 340 Oakdale Avenue, which has an attached garage. All garages have space for two or more automobiles. The residences are 2-1/2 to 4-stories high. They honor the minimum front yard setback creating a uniform street wall of large and impressive residences in a variety of revival styles. Most houses take full advantage of their lot widths and extend the full distance between side yard setbacks. They are similar in bulk and massing, mostly rectangular boxes that shoulder up to each other. They have discreet, almost concealed entrances. Even though several revivalist styles are represented, the façade elevations are organized in a similar fashion. For instance, surface articulation, such as story levels, stringcourses, entrances and rows of windows, is consistent from structure to structure. The Meeker residence on Barry Avenue occupies a corner lot, the only one in the District. This lot is wider and its depth extends the full block between Barry and Wellington Avenues. The lot configuration offers the opportunity to position the residence on Lake Shore Drive West so that one elevation would face Lincoln Park. Nonetheless, Charles Platt chose to front the residence on Barry Avenue. Its secondary buildings stretch along Barry rather than behind the mansion along Lake Shore Drive West. The Wellington side of this lot is unimproved creating an open area on this corner.

The architectural styles in the District represent the tastes of Chicago's affluent business class in the 1920s. They convey a sense of permanence and restrained elegance. Architectural styles include the Georgian Revival, Italian Renaissance Revival, Beaux Arts Classicism and the Tudor Revival.

The Arthur Burr Meeker, Sr. House (#1) is an example of Georgian Revival (Figure 6). It is a 4-story, four bay red brick mansion with stone stringcourses, front entry and window surrounds. The façade, however, is not symmetric. It is four bays wide offsetting the entrance to the western half. Corinthian stone columns frame the arched main entrance with composite capitals supporting a narrow entablature that forms the base for a shallow balcony with a decorative iron railing. The recessed door is set within a rounded arch outlined by ridged pilasters and rusticated walls. Ground floor windows are framed with wide stone surrounds and simulated quoins. The windows on the upper levels have decreasing levels of ornamentation that change from scrolled pediments on the second level to simple keystone details on the upper stories. Stone stringcourses separate two of the levels. Considering Platt's other designs, the Meeker residence is somewhat minimalist in its ornamentation. The limestone trim is slight and the overall impression is more of severity rather than lavishness.<sup>3</sup> There is garage/carriage house to the west. Arthur Meeker, Jr. described the garage as spacious because it held three limousines with chauffeurs to match.<sup>4</sup> The non-contributing garage has several significant alterations that occurred after the period of significance. The garage doors were replaced with minor bay

<sup>2</sup> Although the principal elevation faces Barry Avenue, the original address of the Meeker residence address was 3030 Lake Shore Drive West.

<sup>3</sup> Morgan, Architecture, 167.

<sup>4</sup> Meeker, 70.

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windows and a vestibule was added to the front door. The east façade has been obscured by an addition to the east.

Arthur Meeker, Jr. also described the mansion's interiors: "... [T]he many rooms were all square or rectangular, opening one into another with monotonous regularity. It had the unusual appurtenances of the wealthy: a marble entrance hall, an elevator (generally out of order); a bar downstairs in the men's dressing-room (the first I ever saw in Chicago); an enormous wine cellar with a concealed entrance that came in handy a few years later when Prohibition arrived. What seemed like miles and miles of red carpet covered the floors of halls and stairs...."<sup>5</sup> More like a townhouse than a mansion, the public rooms are located on the second floor. They include the library, study, drawing room and dining room. A wood-paneled staircase connects all levels (Figure 7). Interior ornamentation was confined to fireplace surrounds, door surrounds and ceiling-wall moldings (Figures 8.9).

Prior to the current owners, the sisters of the Society of Helpers of the Holy Soul owned the property. They added a private chapel in 1950, which is after the period of significance. It is situated between the mansion and the carriage house, and hallways physically connect all three structures. The chapel itself has a rectangular nave that is four bays long. Each bay contains a stained glass window within a stone Gothic arch. The ceiling is a ribbed barrel vault with a white plaster surfaces between stone ribs. The altar was contained within a semicircular apse. The narthex is larger than the usual church entrance and appears to have used as meeting room and for dining.<sup>6</sup>

The Lester Armour House (#3), located at 325 Wellington Avenue, is an example of Italian Renaissance Revival. Figure 10 shows the 4-level, rectangular brick mass that has a simulated arcade on the ground level of the street elevation. The arcade is actually round-arched openings with small rectangular windows set deep within each arch. The main entrance is within the arch at the west end. The largest and most elaborate windows are on the second level which is separated from the lower level by a dentiled stringcourse. The windows are double-hung sashes with wide stone surrounds and an over-sized keystone. The windows on the upper two levels are smaller rectangles flanked by wooden shutters. Another belt course forms the base for the brick cornice which is punctuated by stone balusters centered above each window bay.

The two Oscar Mayer Houses (# 6 and #7) located at 333 and 335 Wellington Avenue (Figure 11) are also examples of Italian Renaissance Revival. The architectural firm of Rissman and Hirschfeld designed the houses. The street elevations of the two residences are mirror images of one another with some differences in surface details, such as the window surrounds. A driveway separates them; however, if joined, they form a symmetrical whole based on a centered entrance. Separated, the main entrances are located at the corners opposite one another across the driveway. They are three stories high and each façade has three bays with the largest windows on the second floor. The more elaborate detailing on this level creates an emphasis on this story

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<sup>5</sup> Meeker, 71.

<sup>6</sup> The building permit is dated 4/24/1950. The architects were Barry and Kay and the estimated cost of construction was \$250,000.

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which matches the Van Doren Shaw design next door. The residence at 335 has more surface detail with simulated, ground-floor rustication, stone window surrounds on the second level along with stone balusters, and bracketed stone sills on the third level. The 333 Wellington residence has the same window shapes and sizes; however, on the prominent second level, the round-headed windows are framed by bricks flush with the horizontal courses. There are cast iron balcony railings instead of stone balusters on the sister design. There is some stone detailing but it is more modest. Stone stringcourses separate the first two levels and stone keystones punctuate the brick arches. True to the Italian Renaissance Revival style both main entrances are emphasized. Each recessed entry consists of paired doors with decorative iron grilles. At 333, the framing stone pilasters are ridged forming a shallow telescoping form that is capped by a stone entablature with an egg and dart cornice detail. A delicate scroll carving is centered above this. At 335, the stone surround projects further from the wall elevation. The squared pilasters have decorative capitals, an entablature with a blank frieze and dented cornice. The 335 residence has an attached garage while the detached garage at 333 Wellington Avenue is a new structure, built after the period of significance.

The Starck House (#6) is a 3-story Beaux Arts building located at 330 Wellington (Figures 12-14). It is a stone structure with stone trim and ornamental wrought iron balconies. The almost square elevation is divided into three bays. The outer bays have pilasters that frame the elevation. The pilasters rise from the projecting lintel or balcony between the first and second floors. Banded rustication defines the ground floor. The first level window and entrance have flat arched tops with exaggerated voussiors. The second floor French doors have a shallow stone balcony supported by curved, decorative brackets. The pilasters have composite capitals and high relief stone carvings composed of architectural fragments such as twisted columns intertwined with oak leaves, scrolls and bells. They tumble down from the capitals on either side of the second and third floor French doors. Also carved in stone, fruit garlands and rope designs form the third floor window surrounds. A shallow niche is centered in the second floor bay and it contains the draped form of a female bust on a pedestal. A bow front bay window dominates the side or east elevation. The freestanding garage at the rear of the Starck House is a non-contributing structure. It retains the original garage structure on the south side; however, along the alley, or north side, a new brick façade and wall have been added since the period of significance.

The two examples of the Tudor Revival in the Meekerville Historic District are the Martin J. Quigley House (#2) at 340 Oakdale Avenue and the Arthur Apfel House (#8) at 341 Wellington Avenue (Figures 15-18). The Martin J. Quigley residence was designed by Ernest Mayo. It is a 2-1/2-story brick building with asymmetric massing. Its short end faces the street. The main entrance and a secondary one are located on the long sides. The roof outline is complex formed by crossing gables with parapets and dormers. On the street elevation, or north elevation, the projecting bay has three sides and a crenulated roof edge. Most of the windows across all elevations have tall, narrow proportions and they are generally combined in groups of two or three. Most windows have a fixed, glazed transom with casement frames and small, square panes below. Window surrounds have the stone drip moldings and quoins surrounds. The massive brick and stone chimney dominates the street façade in both height and detailing. The lower stone stringcourse of the chimney defines the height of

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the roof ridge and has brick dentils below it. Rising above this, the multiple flues are stone capped with recessed brick paneling within the shaft.

The Arthur Apfel Residence is a 2-1/2-story brick building with cast stone, wood and metal details. It has long narrow dimensions that take full advantage of the lot dimensions. The principal elevation has stout proportions and detailing. There is a robustness or masculinity to the main elevation forms. The projecting bay with three round-arched windows and inset stone strap work panels dominates the Wellington Avenue elevation. The parapet is crenulated with stone panels that contain blind arcades. The roof has multiple gable forms some with shaped parapets that pierce a long hipped roof. The shaped gables are brick with stone coping that rise above the roof behind. In the gable peak, there is a stone finial with a foliated stone inset, which bears some similarity to both Louis Sullivan and the European Jugendstil. The entry portico has a stone porch of heavy dimensions with corner piers and stone columns. They are chamfered, slightly convex with foliated capitals. The porch roof is a deck with a stone balustrade with flat arch openings. The west or alley elevation is second in importance to the Wellington elevation. On the elevation, in particular, the floor plan generates the placement of windows, brick and stone details. The side façade has a chimney that is decorated with brackets, stone panels on the shaft and stone quoins that step down. There is a contributing 2-story coach house (#10), which is located at the rear of this elevation. The garage openings are oriented towards the side or west alley.

The remaining residence in the District has a design that is eclectic rather than belonging to one of the early twentieth century revivalist styles. The Bennett House (#10), 344 Wellington Avenue, is a 2-1/2-story brick building, rectangular in plan with a dormered mansard roof (Figures 19, 20). The street elevation, or south elevation, has five identical bays with the main entrance on the side or east elevation. The ground floor windows dominate being larger than the windows on the upper floors. They are paired French doors with glazed transoms within round-arched surrounds. The stone surrounds have geometric shapes within the tympanums flanked by columns with an incised spiral design. Other façade details include quoins and keystones on second floor windows. Although eclectic in its architectural vocabulary, the Bennett House blends with the street context because it has similar massing, classical vocabulary and materials.

The residences maintain a high level of integrity in that there have been few changes to building exteriors. Three of the garages have been more extensively altered and therefore they are non-contributing buildings. Appendixes I and II list the contributing and non-contributing structures.

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**Appendix I**

Meekerville Historic District

Contributing Buildings

**Barry Avenue**<sup>7</sup>

<u>Building Type</u>	<u>Address</u>	<u>Year</u>	<u>Architect</u>
1. Arthur Burr Meeker, Sr. House	303	1913	Charles A. Platt

**Oakdale Avenue**

<u>Building Type</u>	<u>Address</u>	<u>Year</u>	<u>Architect</u>
2. Martin J. Quigley House (with attached garage)	340	1922	Ernest Mayo

**Wellington Avenue**

<u>Building Type</u>	<u>Address</u>	<u>Year</u>	<u>Architect</u>
3. Lester Armour House	325	1915 1925	Howard Van Doren Shaw
4. Garage	325	1915	Howard Van Doren Shaw
5. Philip T. Starck House	330	1925	Mayo & Mayo
6. Oscar Mayer House #1	333	1926	Rissman & Hirschfeld

**Wellington Avenue**

<u>Building Type</u>	<u>Address</u>	<u>Year</u>	<u>Architect</u>
7. Oscar Mayer House #2 (with attached garage)	335	1926	Rissman & Hirschfeld
8. Arthur H. Apfel House	341	1925	E.H. Frommann
9. Garage	341	1925	E.H. Frommann

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<sup>7</sup> The former address of this residence and outbuildings was 3030 Lake Shore Drive.

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**Wellington Avenue**

<u>Building Type</u>	<u>Address</u>	<u>Year</u>	<u>Architect</u>
10. James E. Bennett House	344	1930	Frederick Lindquist
11. Garage	344	1930	Frederick Lindquist

**Appendix II**

Meekerville Historic District  
Non-Contributing

<u>Building Type</u>	<u>Address</u>	<u>Year</u>
1. Garage	330 Wellington	1925 plus significant additions after the period of significance
2. Garage	333 Wellington	c. 1980s
3. Chapel	303 Barry	1950
4. Carriage House	303 Barry	1913 plus significant alterations after the period of significance
5. Wall	303 Barry	post 1930

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Statement of Significance

The Meekerville Historic District is locally significant under Criterion C for its architecture during a significant period from 1913, when the first house was constructed, to 1930, when the last house was built. The District contains high-style examples of architect-designed residences from the period revivals that dominated American architecture in the 1920s. Period revivals can be found earlier in the 19<sup>th</sup> century; however by the 1920s, revivalist examples became prevalent. This phenomenon has been called historical eclecticism.<sup>8</sup> Revivalism during this decade bears no relationship to emerging modernist trends, such as the Prairie School or the International Style. The District houses are classic examples of the revivalist styles.

Summary

The Meekerville Historic District represents the migration of the affluent class in the early 20<sup>th</sup> century north along Lake Shore Drive. The area between Belmont Avenue on the north, Lincoln Park on the east, Diversey Parkway on the south and Sheridan Road on the west was called "Meekerville," after Arthur Burr Meeker, Sr. He became the area's first resident when, in 1912, he purchased part of this manmade tract of land. Meeker was an employee of Philip D. Armour, one of the meat packing magnates. The first residents of Meekerville bypassed the Gold Coast, another affluent area located near Lake Michigan, and selected this area, still largely undeveloped, as their escape from urban congestion. The Gold Coast was already densely built and this new tract offered a more pastoral setting close to Lake Michigan.<sup>9</sup> Meeker's tract was subdivided and the first residents formed a colony of Chicago's elite including the first and second-generation wealth of the Armours, Montgomery Wards, Florsheims, Cudahys and Oscar Mayers. A contemporary news account referred to one of the residences as "one of the showplaces of the exclusive residential section."<sup>10</sup> The District represents the lifestyle of Chicago's business elite with their sophisticated urban residences, as well as how they selected their architects: some of architects catered to the wealthy, while other owners favored an architect from their same country of origin. Arthur Meeker's selection of the architect Charles A. Platt typifies the selection process. By 1913, Charles Platt was the best-known American architect of country estates. The District is significant for its residential architecture which preserves an upper class, single-family residential neighborhood along Lake Michigan.

Architecture

Georgian Revival

In its first appearance as an architectural style, the Georgian was a Colonial style prominent from 1700 to 1780 with the purist examples located along the East Coast. Descending from the symmetry and horizontality of the Italian Renaissance, the Georgian style demonstrates the same façade organization with a centered entrance and windows arranged on either side at regular intervals. What differentiates the two styles is the Georgian emphasis on the entrance. Classically inspired, it draws on the vocabulary of framing columns or pilasters,

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<sup>8</sup> Wiffin, 147.

<sup>9</sup> Meekerville inhabitants also maintained summer cottages in Lake Forest.

<sup>10</sup> *The Economist*, September 26, 1925.

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crowning entablature, some with multi-paned transoms within. Masonry patterns around this entrance also emphasize it. Façade windows are usually double hung sashes with multiple panes, generally nine or twelve panes per sash. Although most prevalent in the English colonies in the 18<sup>th</sup> century, Georgian mansions were built for many decades afterwards in other sections of the United States. Charles Platt, the architect of the Arthur Burr Meeker, Sr. House, favored the style. The Meeker House (303 Barry Avenue, #1) bears many of the style's features, but it is not a slavish rendering.<sup>11</sup> Since this residence was finished in 1914, it is termed Georgian Revival.

Italian Renaissance Revival

The Italian Renaissance Revival and Beaux Arts Classicism are closely related. Both are based on a classical vocabulary, although the former is simpler in execution and detail. Both roughly coincide in their period of significance with the Italian Renaissance Revival appearing between 1890 and 1935. In general, the style was adopted by architects that catered to the affluent; most likely it became popular at this time because both architect and client were traveling to Italy and experiencing first hand the palazzo form in Rome, Florence and other Italian urban areas. With actual exposure, this revivalist style became more authentic, closer to its Italian prototype than other earlier revivalist attempts that were based on pattern books or architectural history courses.

The Italian Renaissance Revival form has two potential roof shapes, the hipped and the flat. All three examples in the District have flat roofs. There is an emphasis on the roofline which is achieved with detailed cornice lines and ornamental stone details. The overall mass is generally symmetric with windows and openings distributed equally around a centered entrance. The ground level is usually emphasized visually with heavier masonry courses, such as rustication, and with classical details around a recessed entry and full-length first story windows, oftentimes within arched openings. The second level generally has the most elaborate windows and surrounds; in the Italian prototypes, this story, the *piano nobile*, was the family's public rooms. Here they met and entertained guests. Each story is delineated with different window sizes and surrounds and separated with stringcourses. In the upper stories, the window sizes decrease. Other decorative details are concentrated around openings and at building edges, such as elaborate entry surrounds, quoins and cornice balustrades. The Lester Armour House (#3) located at 325 Wellington Avenue was designed by Howard Van Doren Shaw and it is an example of the Italian Residence Revival as are the two Oscar Mayer Houses at 333 and 335 Wellington Avenue (#6 and #7, respectively).

Beaux Arts Classicism

Based on the same classical vocabulary, Beaux Arts Classicism appears similar to the Italian Renaissance Revival, and since they are located near one another in the District, the similarity adds to the street's stylistic coherence. Historically, examples of the Beaux Arts style can be found between 1885 and 1930. The façade design is generally symmetric with two variants of roof form, one with a flat roof and the other with a Mansard

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<sup>11</sup> Morgan calls this residence a town house set on a large corner lot overlooking Lake Michigan. There was a fenced formal garden behind it with a stable and garage to the west, both of which contribute to a unique complex in Platt's city residences. Morgan, 140. There is a rendering of it by Schell Lewis in the Print Department of the Cooper-Hewitt Museum, New York, NY.



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roof. The smooth, masonry walls are generally of a lighter tone than other styles forming a backdrop for surface ornamentation which is the identifying feature of this revivalist style and separates it from the Italian Renaissance style. Classical elements in the form of columns or pilasters are used as framing devices while decorative relief carvings, such as garlands or floral cascades, are grouped above or alongside windows and doors. Other carved stonework, such as quoins and rustication, is also seen.

The more common Beaux Arts roof form is the flat one which stylistically is based on the Italian palazzo. European prototypes, have rectangular box-like massing with centered entrances. Windows are regularly located across the street elevation with those on the second level, the public rooms, the largest and most decorated. Stringcourses and cornice lines emphasize the building's horizontality. The form is ground heavy with rustication anchoring the lowest level. Decorative elements are concentrated around openings, such as over the windows and around entrances. Parapets with intermittent balustrades mark cornices. Figurative sculpture is another feature.

As with the Italian Renaissance residences, most examples of the Beaux Arts form are architect designed and nationally the principal examples appear in affluent sections of urban areas. The term Beaux Arts is used in connection with the Parisian institution, the École des Beaux Arts, the school at which many American architects enriched their education in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Those that had studied there dominated the American architecture scene by the end of the 19<sup>th</sup> century. Henry Hobson Richardson, the Boston architect from the late 19<sup>th</sup> century, is a prime example. The school was known for its emphasis on the eclectic styles of the past and was a ready source for many of the revivalist vocabulary appearing in the United States after the World's Columbian Exposition of 1893. With reference to the District, the term Beaux Arts refers to one architectural style that combines the classical vocabulary with a lavish decorative one that was favored by affluent American businessmen. Beaux Arts residences exuded the success of their inhabitants. The Starck House (#5) is a 3-story Beaux Arts building located at 330 Wellington.

#### Tudor Revival

The Tudor Revival style is loosely based on an English medieval architecture that can range from simple thatched-roof cottages to elaborate country manor houses. The style was dominant in American architecture from the 1890s through 1940 with the 1920s and 1930s being the dominant decades. Its steeply gabled roof form, oftentimes with multiple crossing gables, massive chimneys, and tall, narrow windows with multiple panes, identifies the style. The windows are usually grouped across the elevations. Half timbering in the gables is another identifying feature. Wall cladding can be wood, stucco, stone or brick with the latter occurring most frequently in the American examples. Façade surfaces usually show a variety of textures ranging from brick patterning through stucco surfaces and stone trim. Gable ends can be lined with parapets that rise above the roof surface. Bay windows may have crenulated parapets. Some of the façade details may have both Gothic and Renaissance details such as Gothic, diamond-paned casement windows as well as quoined entrance surrounds more common to the Renaissance. Other windows may be double-hung sashes. Small glazed transoms are present above some windows and may be separated by stone mullions. They are frequently

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centered below the gable peak. Chimneys are massive in outline and are positioned to dominate an elevation. Decorative brick patterns and stone detailing add to the chimney's dominant profile. Both the William Quigley House (#2) at 340 Oakdale Avenue and the Apfel House (#8) at 341 Wellington are Tudor Revival examples.

The Apfel House was designed by E. H. Frommann in 1925. Although the principal elevation on the street or north side has a recognizable architectural vocabulary, the total compositional form is unique on this Chicago street and in this decade. It is a late work in Frommann's career as he retired in 1935. His early work was more within the Queen Anne style, but as his career progressed, he became known for his picturesque approach to design. He was the architect for the Joseph Schlitz Brewing Company which included many saloon buildings that featured the Schlitz emblem of a globe draped with their banner all executed in terra cotta relief. The Apfel House bears some similarity in detail and porch design to an earlier design by Frommann, and his partner, Jebson, for the Sylvan Kunz Flats at 533 West Diversey Parkway, just three blocks west of the District. Designed in 1908, it demonstrates this picturesque quality with its sculptural façade and lavish ornamentation (Figure 21). The Apfel House was designed seventeen years later.

Business and Cultural Milieu of Chicago's Affluent Class

In the 19<sup>th</sup> century, Chicago was characterized more by its newness and connection with heavy industry than the more cosmopolitan, sophisticated seaport cities on the East Coast. It emerged as the center of agriculture and industrial production because of its proximity to the farm area and because it was at the juncture of the internal waterway. During the early years of the Civil War, it surpassed Cincinnati as the center of the meatpacking industry.<sup>12</sup> As fortunes were amassed in connection with these industries, the earliest social dynasty appeared in the early to mid-19th century. These Chicagoans were transplanted northerners who took advantage of the emerging business opportunities. It was the eastern capitalists who provided the funds for Chicago's early development. Those who controlled large businesses exerted influence over community issues, served in high public office, and led civic welfare organizations. They were the same people who comprised this antebellum social elite. The majority were entrepreneurs who made their own fortunes. They did not descend from inherited wealth, as many of their East Coast counterparts. The route to these fortunes was varied. Many of the entrepreneurs built empires in multiple businesses. Therefore, this economic hierarchy was undifferentiated in that lumber and grain traders also owned saw and flourmills, and early meat packers were commission agents who handled many commodities and dressed beef and pork on the side. For instance, Gurdon S. Hubbard arrived in Illinois in 1818 and settled in Chicago in 1834. In the course of his business life, he was a hotel owner, meat packer, commission merchant and founder of Chicago's earliest real estate firm, to iterate a few of his activities.

By 1892 and just before the World's Columbian Exposition, meatpacking was the leading industry in Chicago in dollar value of production. The dominance of this industry, which had its origins in providing meat for Ft. Dearborn and the early settlement, lasted through World War I. The upper class controlled the enterprise. By the 1880s, Philip D. Armour, a New Yorker, was one of three families that cornered this market. He put his

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<sup>12</sup> Jaher, 454.

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brothers in charge of branches in other cities while his sons inherited the business. Armour greatly expanded the business through the invention of refrigerated railroad cars which enabled distant shipments, established branch houses and selling agencies that distributed his products. Yet another example of these diversified fortunes, Armour owned \$25 million in railroad stocks making him a large shareholder. Leading meat packers received special shipping rates from lines in which they were large investors. He had connections to the Baltimore & Ohio Railroad, as well as being a director of the Chicago, Milwaukee and St. Paul Railroad. Additionally, Armour & Co. led the way in developing by-products such as soap, glue and fertilizer. Armour's profits rose from \$199,000 in 1873, to \$2 million in 1893, and \$21 million in 1918.<sup>13</sup>

Armour typifies the first generation wealth of Chicago businessmen. They were entrepreneur-proprietors who founded their own establishments and who were born speculators with the power and foresight to speculate with little regard for risk. They were the architects of their own affluence. The first-generation entrepreneurs amassed their fortunes through what they perceived as hard work. They placed little value on higher education and intellectual activity. An Armour executive claimed that Philip D. forced his son, J. Ogden Armour, to enter the firm, thereby leaving Yale and foregoing an intended career in architecture. There was a philosophical disconnect between the generation that founded the company and the weight of that responsibility with the dissonance and doubt of the second generation. The first generation perceived the younger generation as not as resourceful.

The older generation pursued wealth as a symbol of power and accomplishment and saw it as harmonizing with obligations to family, employees, community and the country. Consequently, as Chicago's wealthiest residents, they exercised the greatest civic influence and social prestige. Philip D. Armour's favorite cause was the Armour Technological Institute, a private institution of higher learning. He founded the institute and gave it \$5 million. Its first president was Dr. Frank W. Gunsaulus.<sup>14</sup> In 1922, at his death, Ogden J. Armour, then chairman of the board of trustees, appointed Howard M. Raymond, acting president, to the permanent post.<sup>15</sup> Raymond was a graduate of the University of Michigan and had been with the Institute for twenty-seven years and Dean of Engineering since 1903.

In the realm of architecture and their private residences, Chicago's cultural elite followed the lead of their East Coast counterparts. Henry Hobson Richardson was the favored architect in the 1870s and 1880s and he complied with their need for conspicuous expenditure. The firm of McKim, Mead and White followed his tradition of the monumental and lavish in residential architecture. Charles McKim and Stanford White were former draftsmen for Richardson, and they designed many of the Newport, Rhode Island, mansions and townhouses as well as some prominent public buildings, such as the Boston Public Library. Although wealthy

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<sup>13</sup> Jaher, 483.

<sup>14</sup> In 1893, the Armour Institute joined with the Art Institute to form the Chicago School of Architecture, the name for the combined enterprise. The former was to offer instruction in the "scientific" portion of the curriculum while the latter offered instruction in rendering and the historical and ethnological branch of the profession. Combined, p. 47.

<sup>15</sup> Mies van der Rohe assumed the helm in 1938.

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Chicagoans sought the talents of local architects, they also sought the Eastern architects, such as White's design for Cyrus H. McCormick's summer home and Richardson's design for Marshall Field's Wholesale Building. The Chicago firm of Burnham and Root was favored by Chicago's elite particularly after their appointment to head the planning of the World's Columbian Exposition in 1893. Whereas the Eastern establishment favored tradition and ornament in architecture, Chicagoans, partially under the influence of Louis Sullivan, favored the functional, the innovative, the well engineered. While their commercial establishments were housed in the new skyscraper idiom, their mansions, clubs and cultural establishments tended to resemble the traditional styles. In the late 19<sup>th</sup> century and early 20<sup>th</sup> century in Chicago, Burnham, Root and Sullivan freely moved in the elite social circles; after 1900 Howard Van Doren Shaw was the prime designer of their homes and public buildings. He belonged to several country clubs and was a trustee of the United Charities and the Art Institute of Chicago. Like Burnham, his stylistic preferences favored the European precedents.

Between the Civil War and World War I, Chicago's major cultural leaders lived on South Prairie Avenue, on Chicago's near south side, and later on the near north side in the area called the Gold Coast. As these locales became overcrowded or unpleasant with the addition of railroad lines, such as on South Prairie Avenue, the residents did not move to the suburbs or back to the East Coast. After 1885, led by the Potter Palmers, they left Prairie Avenue and began to move north along the lakeshore, particularly Lake Shore Drive. The Palmers built a residence in what would become the Gold Coast area which today is roughly bounded by North Avenue, Lake Shore Drive, Clark and Oak Streets.<sup>16</sup> As the Gold Coast became congested, the migration continued northward along Lake Michigan.

Old guard companies passed on leadership to family members and some encountered heavy losses under the direction of the younger generation. Land speculation was a cornerstone of inherited fortunes of the business elite, and in the decades between the two world wars, the descendants of Chicago's first generation wealth continued to be active in real estate. However, real estate investments required continued acumen and sometimes mistakes were made. For instance, J. Ogden Armour lost \$17 million and went bankrupt between 1913 and 1920 when he invested in California acreage.<sup>17</sup> To further complicate his financial woes, he failed to reduce post-World War I inventory and, together with the recession between 1919 and 1922, turned a 1918 profit of \$21 million into a deficit of \$31 million by 1921.<sup>18</sup> This cost the Armours control of the family-regulated meat packing company. The Chicago bankers who reorganized the company also absorbed Morris & Co., ending the existence of another family firm and also consuming the fortune of Arthur Meeker, Sr. at \$3 million. Meeker, an employee of Philip D. Armour, rebounded from the Armour cataclysm to make two more fortunes before losing millions in 1929. Meeker's son, Arthur, Jr., wrote years later that "this was an expansive era, not only for the Meekers, but for Chicago in general. Everybody seemed to be making money, and to be spending it as fast as they made it."<sup>19</sup> Most of the Chicago banks were headed by recent arrivals to the city

<sup>16</sup> Both the Prairie Avenue District and the Gold Coast Historic District are listed in the National Register of Historic Places.

<sup>17</sup> Jaher, 541.

<sup>18</sup> Jaher, 542.

<sup>19</sup> Meeker, 73.

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while the former upper class families were prominent in brokerage businesses. The older merchant successes were replaced by new names, such as Julius Rosewald and Sears, Roebuck & Co.

Site History

The original appeal of the Meekerville Historic District site was its pastoral setting along the shores of Lake Michigan just north of the developing congestion in Chicago. The District is just east of the area called Lakeview, sandwiched between it and Lincoln Park.<sup>20</sup> Lakeview is about 3.5 miles north of Chicago's Loop and comprises the area just west of Sheridan Road between Belmont on the north and Wrightwood on the south. The area was somewhat late to develop with Indian encampments recorded as late as 1824 near the present intersection of Clark and Diversey. The earliest white settlers were of German and Luxembourg extraction. They moved to the area in 1837. Subsequent settlement was by further waves of German families. Before 1850, most of the settlement was west of Halsted Street; but with the construction of Lake View House, a lakeside hotel that opened in July, 1854, development began along the lakeshore north of Fullerton Avenue. The hotel owners hoped to attract the affluent as summer guests and ultimately as permanent residents. However, development along Lake Michigan did not occur until after 1909. Meanwhile, the period of active land speculation in Lakeview occurred from 1865 through 1870 when the land was parceled into large suburban estates of generally 5-acre plots. The families who moved into the area close to Sheridan Road between Belmont and Fullerton were mostly native-born and descendants of English, German and Irish families. The area began as a middle-class neighborhood. Beginning in the 1920s the single family residences and flats along Sheridan Road were demolished and replaced by high rise apartments, apartment hotels and condominiums that attracted white collar workers, ultimately changing this area of east Lakeview into luxury residences. Steel and glass skyscrapers that housed high-rise residences, greatly increased the population density in this area in the 1950s and 1960s. Most of them were built along Lake Shore Drive, Belmont and Diversey. By 1973, the population density of these streets exceeded that of Manhattan in New York City, New York.<sup>21</sup>

By 1889, the area that would become the Meekerville Historic District consisted of Wellington and Barry Avenues. This was the land subdivision called Culver's Lakefront Addition. Belden F. Culver amassed the property in two tracts of ten acres each between 1866-7.<sup>22</sup> Lots were purchased as investment opportunities, but the land remained unimproved until 1909. In 1912 Arthur Burr Meeker, Sr., a wealthy meat packer, purchased a large tract of land for his family residence.<sup>23</sup> Prior to this he had lived at 1815 South Prairie Avenue. He had purchased that residence in 1893 after returning from Europe where he served as manager of European business operations for Philip D. Armour. Meeker was anxious to leave South Prairie Avenue because the Illinois Central Railroad had laid tracks just east subjecting residents to a steady din of passing trains and clouds of

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<sup>20</sup> The Lakeview Historic District was listed in the National Register of Historic Places in 1976 and its boundaries were expanded in 1986.

<sup>21</sup> Pacyga, 100.

<sup>22</sup> The first tract cost \$600/acre while the second tract, one year later, cost \$1,500. By 1870, the per acre price had escalated to \$6,000.

<sup>23</sup> That same year he sold a large portion of it to J. Ogden Armour.

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pollutants. Meeker was seeking the pastoral escape that proximity to the lake and Lincoln Park offered. His residence was located on the southwest corner of Barry Avenue and Lake Shore Drive West. Construction began in 1913.

Meeker's son, Arthur Meeker, Jr., born in 1902, was twelve years old when the family moved from South Prairie Avenue. He describes his recollections of the area:

Now, however, we were moving much farther away still to what was, forty years ago, an almost uncharted region north of Lincoln Park. Nobody we knew lived near us; in fact, nobody lived there at all. Between Diversey Boulevard and Belmont Avenue there was a large vacant tract, bounded on the west by Sheridan Road, on the east by what was called the Outer Drive. This was all 'made' land; the former shoreline followed Sheridan Road, as anybody can tell who cares to consult the old maps. Is there another example of a city that has dared to enlarge itself by filling in acres of water with earth, and then had the courage and enterprise to make this new addition a thing of beauty, a series of verdant parks linked by a splendid boulevard that is itself one of the wonders of America? Here are gardens and groves, playgrounds and bathing beaches, bird sanctuaries and rifle ranges. The feat appears to me unparalleled, yet it has come about so gradually that Chicagoans take it for granted and don't seem to feel it extraordinary that many of them living where once the blue-green waves of Lake Michigan tossed wildly free.

In this comparative wilderness, in the year 1913, our parents built a house. It was the first house in the neighbourhood, and for some years the only one. Chicagoans are remarkably conservative in their choice of residence; they eye novel trends obliquely and cling to what they are accustomed to with the tenacity of the proverbial Bavarian peasant who won't eat what he doesn't know.... My parents...selected a spot on the corner of Barry Avenue and the Outer Drive facing Belmont Harbour, with its bobbing pleasure boats and the picturesque old schooner that served in those days as a yacht club. The situation, though lonely, was striking. And so, in its austere way, was the house, a severely rectangular Georgian mansion designed by Charles Platt of New York, that occasioned, at the time, very nearly as much criticism as the lot we chose to set it on.... As I say, it was long the only house for blocks around, and it always remained the most conspicuous one in the new colony.... At first it wasn't easy to get used to it: it seemed rather like living in the country. As the big red-brick box stood free on all sides, the thing I most noticed was the vast expanse of sea-gull-haunted sky we could see from every window...<sup>24</sup>

The location and large tracts of undeveloped land attracted other prominent families, such as Mrs. Montgomery Ward, who in 1915, commissioned Howard Van Doren Shaw to design her a home at 325 Wellington. Montgomery Ward was the first mail-order retail company founded in Chicago by Aaron Ward Montgomery (1843 or 1844-1913) in 1872. Arriving in Chicago in 1866 from New Jersey, Ward first worked for Field, Palmer & Leiter selling their products in hard-to-reach rural areas. In 1892, he conceived of the mail-order business as an easier way to reach more customers. The concept proved successful for 130 years until the company closed in the early 21<sup>st</sup> century.<sup>25</sup> In about 1921, Lester Armour moved into what was then 329

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<sup>24</sup> Meeker, 67-69. Meeker, Jr. goes on for some pages to describe the family's recreational activities in connection with Lincoln Park, roller skating on Lake Shore Drive, "Swedish Town" to the northwest, their connection with their friends living in the Gold Coast, *soirée de galas* at the residence. Since they were the first to the area, they were permitted to choose their own street number. They decided on 3030 Lake Shore Drive.

<sup>25</sup> Ward was a lakefront preservation activist.

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Wellington which, after the street addresses were renumbered, became 325 Wellington.<sup>26</sup> In 1925, he commissioned Van Doren Shaw to enlarge it. Other meat packers moved into the area including the Cudahys, who built a house on Barry just west of the Meeker's, and the Oscar Mayers who built two residences just west of Armour's. In 1926, John and Helen Kellogg purchased the residence at 2952 North Lake Shore Drive West where they lived until their deaths (Figures 22,23).<sup>27</sup> J. Ogden Armour, who owned the land across from the Ward/Armour and Mayer properties, sold his land and it was subdivided into the lots between 330 and 340 Wellington (Figures 24, 25). Alexander Hamilton Revell, a successful merchant, owned the lot at 340 Barry Avenue. He was instrumental in choosing the site for the 1893 World's Columbian Exposition. He served on boards of several commercial organizations as well as serving as a trustee of Northwestern University. The Oakdale residence, one block south of Wellington, is outside the Culver Addition.<sup>28</sup> Figure 26 is a 1936 photograph of Wellington Avenue looking east across Sheridan Road towards the District.

Original Residents in the District

The original owners of the residences were members of Chicago's business and cultural elite. Some of the owners were the descendants of the earliest business barons, such as Lester Armour, grandson of Philip D. Armour, while others made their fortunes in the commodity exchanges. One owner, Walter Quigley, was a contemporary version of the 19<sup>th</sup> century entrepreneurs in that he made his fortune in the early 20<sup>th</sup> century in a burgeoning empire, the film industry.

Arthur Burr Meeker, Sr. (4/11/1866 - 1945)

Meeker, known principally as a Vice President at Armour & Company, was born in Chicago. He earned a degree from the Sheffield Scientific School at Yale in 1886. At age twenty, Philip Armour sent him to London to take charge of Armour's substantial European operations. Returning to the United States, he continued to rise in the company's ranks, and with Ogden as the titular head of the company, Meeker was in charge of day-to-day operations.<sup>29</sup> With the company's collapse in 1922, Meeker moved on to other concerns. He became a director of the Lake Shore Trust & Savings Bank, Stockyards Trust & Savings Bank, Central Manufacturing Distribution Bank, and the Peoples Stock Yards State Bank. His offices were at the Union Stock Yards. After the collapse of the Armour Company, the Meekers sold the residence at a loss in 1925 and spent the remainder

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<sup>26</sup> Lawrence Stern, an investment banker, owned the lot at 335 Wellington but lived in Glencoe, Illinois. All of the residences east of 325 Wellington to Lake Shore Drive West have been demolished. There is now a high rise condominium building on the lots. Its entrance faces Lake Shore Drive West.

<sup>27</sup> It was built in 1915 for Frank A. Hecht, a manufacturer. In 1951, the year of her husband's death, Mrs. Kellogg purchased 2960 North Lake Shore Drive West which was originally built for silk merchant, Oscar Heineman, in 1928 and designed by Howard Van Doren Shaw. In 1971, she purchased 2946 North Lake Shore Drive West. It was built the same year for Mrs. Edmund D. Hulbert, widow of a banker. She owned all three houses between Wellington and Oakdale facing Lincoln Park. Chester & Woolcott and E.A. Seip designed 2946 and 2952 West Lake Shore Drive. Newspaper accounts from the 1980s refer to the three residences as the Kellogg houses.

<sup>28</sup> Chamberlain, 349.

<sup>29</sup> Cramer, 186.

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of their lives in an apartment at 1100 Lake Shore Drive. This move reflected the emerging trend of the wealthy trading their mansions for a city flat.

Lester Armour (c. 1895 – 12/26/70)

Lester Armour was a "scion of the Chicago meat packing dynasty and long-time philanthropist and banker."<sup>30</sup> He attended Yale University and served as a Naval Aviation Corps ensign in World War I and as a Navy captain in World War II.<sup>31</sup> His father, Ogden J. Armour, continued in the meat packing business and eventually headed the firm and held the controlling interest in the company. As described above, although the meat packing business was very profitable, the company was affected by the post-World War I deflation and suffered significant losses that almost wiped out Armour's investment in California real estate projects. The company was forced to reorganize. Since Armour's fortune was mostly the company's common stock, his holdings were marketed and the remainder pledged to secure unpaid balances. Lester Armour continued in the business until the shares were purchased by another meat packing conglomerate. He retired from the meat packing business in 1935. He had risen to executive vice president.

In 1948, Lester Armour was chairman of the board of Chicago National Bank, 120 South LaSalle Street, which had been formed from the merger of the Industrial National Bank of Chicago and the Chicago Terminal National Bank.<sup>32</sup> He was also director of Pure Oil Company and Marathon Corporation. He was a board member of the Illinois Institute of Technology, the former Armour Institute created by his grandfather. He participated in several philanthropic activities during his life but devoted most of his efforts to the Salvation Army whom he supported for many years. He served as a member of their advisory board. He was also a trustee for several Chicago organizations including the Art Institute of Chicago, Field Museum and Shedd Aquarium. In 1965, members of the exchange's board of governors appointed him public adviser to the Midwest Stock Exchange.

In 1930, Lester Armour purchased a 77-acre tract just south of the Shore Acres Country Club with a 1,000' lake frontage on which he built a residence. Armour lived in Lake Forest, but he maintained his city residence at 325 Wellington Avenue.<sup>33</sup>

Oscar Mayer Family

Another cornerstone of Chicago's meatpacking empire was the Oscar Mayer family. Three brothers from Bavaria, who made their first sausages in a small plant and store at Sedgwick and Beethoven Place, later Scott Street, founded Oscar Mayer & Company in 1883. Oscar F. Mayer (1859-1955) was chairman of the company and his son, Oscar G. Mayer (1888-1965), followed his father in the business rising to president in 1928. In the

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<sup>30</sup> Obituary. *Chicago Tribune*, December 27, 1970.

<sup>31</sup> In 1918 he married Leola Stanton and they had five children. They were divorced in 1945 and he married Alexandria Gallitzin Romanoff in 1949.

<sup>32</sup> The new bank was located in the first three floors of the building formerly occupied by Chicago Terminal.

<sup>33</sup> Armour's next in-city residence was on Sheridan Road.



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District there are two houses that are called the Oscar Mayer houses located at 333 and 335 Wellington Avenue.  
<sup>34</sup>

Arthur H. Apfel (2/17/1865 – 9/3/1935)

Another original resident of the District was Arthur H. Apfel who resided at 341 Wellington Avenue.<sup>35</sup> Born in Chicago, he was an electrical manufacturer who began his career as a traffic clerk for the Chicago & North Western Railroad in Milwaukee. He returned to Chicago in 1890, and partnering with Louis Roth, one of the original owners, he served as president, secretary and treasurer of the Illinois Can Company. The American Can Company bought the company in 1901 and Apfel remained until 1907. In 1909 he became president of the Birtman Electric Company, which had been founded by Charles Birtman and Frederick English the year before. The company manufactured x-ray equipment and electrical appliances. His health began to fail in 1913 and he resigned in 1922.<sup>36</sup>

Mrs. Apfel, the former Emma Gerstenberg (10/27/1862 - 7/30/1944), was born in Chicago. They married in 1888.<sup>37</sup> She was the daughter of Charles Gerstenberg (d.1879), pioneer member of the Chicago Board of Trade and Hermine Helmbold (d.1904).<sup>38</sup> Emma was educated in Chicago and became an accomplished pianist and linguist who attended Chicago Symphony performances from its inception. She was one of its donors as well as supporting every other opera company and other private charities. She was president of the Founders of Chicago Woman's Bowling Association and was an expert bowler herself. When she began bowling in 1894 the balls were small and without finger holes. She continued bowling into her old age.<sup>39</sup> Mr. Apfel was in retirement due to ill health at the time of the house's construction. At its completion, the Apfels were in their 60s. She cared for her husband at this residence until his death in 1935 and then resided here until her death in 1944. Her funeral was held at the Wellington residence.<sup>40</sup>

James E. Bennett (4/3/1871 – 12/21/1944)

Bennett resided at 344 Wellington Avenue. He was a grain broker beginning in 1894 establishing a national reputation in commission circles. He was born in St. Louis and graduated from the Chicago Manual Training

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<sup>34</sup> It is unclear which Mayers lived at these two residences. Title transfer records have not answered the question. The oral tradition claims that a parent occupied one and a son or daughter the other. Chicago's reverse directory for 1928-29 lists Maurice Rissman as the occupant of 333 Wellington and O.O. Meyer (Amie) as occupant of 335 Wellington. It should be noted that the last name is spelled differently. The directory did not note Meyer's profession.

<sup>35</sup> He was the son of Philip Apfel and Mary E. Mahler (Apfel).

<sup>36</sup> At his death, his estate was valued at \$350,000.

<sup>37</sup> They had a daughter, Hermine, who died in infancy and adopted another, Julia, who also died in infancy.

<sup>38</sup> He emigrated from Hildesheim, Germany in 1853, returning to Germany in 1857 where he married returning to Chicago the same year. The Gerstenberg home was at 670 North Dearborn Street. One of Emma's brothers, in 1947, Raymond A. Gerstenberg, was the oldest name on the Chicago Board of Trade.

<sup>39</sup> It was an afternoon recreation for housewives and after two games they enjoyed coffee and cake. She sponsored the Bee-Vac team among others and set bowling records throughout her career.

<sup>40</sup> She left an estate valued at over \$575,000 to fifteen nephews and nieces. The largest portion was left to her niece, Miss Alice Gerstenberg, 1120 Lake Shore Drive, who received over \$130,000.

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School and in 1890 from Cornell College. His first position was with the grain commission firm of Thomas Bennett & Co., founded by his father in 1880, a Civil War veteran. He continued the company after his father's death. The firm's name was changed in 1909 to James E. Bennett & Co. Beginning in 1894, Bennett was a member of the Board of Trade later joining the Chicago Stock Exchange and the New York Stock Exchange. He served as a director for both Chicago exchanges. He also served as president of the Association of American Commission Merchants.<sup>41</sup> Mr. Bennett died in the Wellington home in 1944 and the property remained in the Bennett name until 1950.<sup>42</sup>

Philip T. Starck (c. 1881- 8/13/1935)

Starck and his family lived at 340 Wellington Avenue. He was president of the P. A. Starck Piano Company.<sup>43</sup> He was born in Chicago. His father, Philip A. Starck, founded the piano company. When the elder Starck died in Los Angeles in April, 1922, his son entered the business and was in charge of it until his own death.<sup>44</sup> The Starck Piano Company building was located at 234 South Wabash Avenue and was constructed in 1927. Mrs. Mildred Starck remained in the house until 1950.<sup>45</sup>

Martin J. Quigley (c. 1890 - May, 1964)

The Martin Quigley House is located at 340 Oakdale Avenue. Quigley was a publisher of motion picture trade publications. He began as a drama critic for a Chicago newspaper. In 1915, he saw the film, *Birth of a Nation*, at the D.W. Griffith's Theater. He was impressed and enthused by this new art medium. Quitting his newspaper job, he started publishing the weekly, *Exhibitors Herald*, that same year. By 1930, he had acquired two other film industry publications which he merged into the *Motion Picture Herald*. That same year he authored the movie industry's production code, the yardstick for proprietary filmmakers and distributors. His editorial writings influenced the industry and he was the confidant of many industry moguls including Cecil B. de Mille, Howard Hughes, Samuel Goldwyn, Walt Disney and Jack and Harry Warner. His son Martin Quigley, Jr. continued the business and his son, William J. Quigley, is the current president.<sup>46</sup>

District Architects

There are six architects or architectural firms that built residences in the District. They are Charles A. Platt, Howard Van Doren Shaw, Mayo & Mayo, Rissman and Hirschfeld, E. H. Frommann and Frederick Lindquist.<sup>47</sup>

<sup>41</sup> Obituary, *Chicago Tribune*, December 22, 1948.

<sup>42</sup> After 1950, the residence was converted into five apartments. Currently, it is a single-family residence.

<sup>43</sup> Prior to the Wellington location, Starck lived at 3400 Sheridan Road and at 6129 Kenmore prior to that.

<sup>44</sup> In 1934, the Starck's purchased the Charles B. Smith house in Lake Geneva, Wisconsin where Starck died one year later. The estate was valued at \$400,000.

<sup>45</sup> Mrs. Starck died in 1967 at her Winnetka residence. From 1950 through the 1980s the Starck House was the home of the Ephpheta School for the Deaf. They shared the adjoining grounds with the Meeker House.

<sup>46</sup> Quigley, Jr. was six years old when the family moved into the Oakdale residence and recalls growing up there.

<sup>47</sup> Little is known about Frederick Lindquist. His name appears on the building permit. If that notation is incorrect and the name Joseph Lindquist was intended, then more information is available. Joseph B. Lindquist joined the firm of Doerr & Doerr in February, 1923. The firm was then known as Doerr, Lindquist & Doerr with offices at 105 North Clark Street. J.F. Doerr, the senior member

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Both Van Doren Shaw and the Mayos are frequently connected with residences of the affluent in Chicago and along the north shore. Frommann is known for his connection to the German community.

Charles Adams Platt (1861 - 9/12/1933)

Platt was born in New York and educated at private schools culminating as an architecture student at the National Academy of Design, in New York, where he also pursued an interest in the studio arts. Beginning in 1882, he continued his studies in Europe after which he joined the colony of artists in Cornish, New Hampshire, that included Augustus St. Gaudens, the sculptor of several Lincoln statues in Chicago. There he established a workshop. He returned to Europe in 1892, this time exhibiting his paintings in Paris. He specialized in landscapes. The paintings won prizes and Platt became a recognized artist. With his younger brother, he traveled to Italy to study Renaissance gardens. He later published material from this trip in the book, *Italian Gardens*. His travel experiences, particularly his exposure to the Italian villa, impressed upon him the connection between the built structure and its landscape. During the Cornish years, his philosophy on garden design evolved and he began to treat the residence and its surroundings as one entity.

Also during the Cornish years, he developed his preference for the siting of a house. If possible, its principal elevation would be on the north side while the south side would open to an expansive view. By entering on the north side, the view was momentarily hidden until the visitor made her way through the entrance hall towards the south where the view became apparent. Entrances were centered and the entrance hall treated as the primary circulation vortex. Staircases in the entrance hall were sometimes treated inventively, such as staircases that looped back over the entrance. The studio-living area plus the dining room and kitchen were placed on the ground level with bedrooms above. The principal rooms were generally arranged along the south.

Between 1901 and 1917, Platt was designing an average of five domestic projects a year. By 1904, these commissions were being published in the professional press, particularly the *Architectural Record* which featured most of his work. His reputation extended beyond Cornish and his commissions came from Philadelphia, Washington, D.C. and Seattle as well as Chicago. In 1913, a major monograph of his work was published. By then, Platt was considered the leading country house designer in the United States. Platt viewed the American country house as the best opportunity to produce a work of art in architecture. He stated that the Renaissance villa and the Georgian country house functioned best in solving the needs of modern residences.<sup>48</sup> Throughout the forty years of architectural practice, more than half of his commissions were residential

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had been practicing architecture for over forty years. The former firm was called Doerr Bros and it was located in the Steger Building. The firm also consisted of W. Philip Doerr, architect, and H. F. Doerr, structural engineer. The building permit for 344 Wellington was issued on March 3, 1930 indicating James E. Bennett as owner. The final inspection report noted the cost was \$100,000 with construction completed in September, 1930. F. Lindquist was listed as architect and J. Kalchbrenner, contractor. A three-story residence and garage was planned measuring 41 x 75 x 40' and 23 x 33'.

<sup>48</sup> Morgan, 71.

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structures, and during this time he persisted with a fixed and consistent design philosophy that reflected the restrained scale and symmetry of the Renaissance and the Georgian.<sup>49</sup>

When his client, Arthur Meeker, purchased the land adjacent to Lincoln Park, it was undeveloped and pastoral, almost in the countryside. Platt's design for Meeker was approached as a suburban dwelling, or a country manor on a large city lot adjacent to a large city park. Its restrained, almost severe, Georgian Revival design took full advantage of the lot configuration, adjacency to Lincoln Park and views of Lake Michigan.<sup>50</sup>

It was not until 1916 that Platt focused on architecture opening his practice in New York. His first client was William Astor for whom he designed an apartment house on 90<sup>th</sup> Street and Broadway in Manhattan. Other works include the Freer Gallery of Art, Washington, D.C.; the Connecticut College for Women and the Lyman Allyn Museum, both at New London; and the general plan for the University of Illinois campus and nine campus buildings between 1922 and 1930. He served as consulting architect for other college campuses including Dartmouth College, New Hampshire; Johns Hopkins University and the University of Rochester, New York. Guy Lowell, Supervising Architect for Phillips Academy, Andover, Massachusetts, invited Platt to collaborate with him on the rearrangement of a number of campus buildings. Platt also designed some of their buildings, such as Washington Hall, and after Lowell's death, assumed his position. He went on to design other campus buildings, generally in the Colonial Georgian style, while remodeling and removing others always cognizant of the backdrop of New England scenery.

He retired from active practice to his summer home in Cornish in 1928. His career is studded with a number of honors including his election to the New York Chapter of the American Institute of Architects, 1902, where he was a lifelong member, and election to its Fellowship in 1907. In 1928, he became President of the American Academy at Rome, succeeding William R. Mead. He held the position until his death in 1933. Three of his four sons, Charles C., William and Geoffrey, also practiced architecture in New York.

Howard Van Doren Shaw (May 7, 1869 - May 7, 1926)

Howard Van Doren Shaw has been called the leading country house architect of his generation. When he received the American Institute of Architect's (AIA) Gold Medal in 1926, he was one of only nine who had been granted that organization's highest honor. Thomas Talmadge, architect of the Chicago firm, Talmadge and Watson, described Shaw as an architect brought up with the best of breeding and education that wealth can produce. His clients were from the same mold. Talmadge also recalled that Van Doren Shaw disliked French sources as well as the Italian villa, Adam interiors and Norman cottages. He borrowed from the Georgian and his style was closest to Sir Edwin Lutyens, the English architect, in composition and in ornament. Early designs

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<sup>49</sup> By 1920, the fashion for country houses declined and Platt devoted most of his energies to public commissions.

<sup>50</sup> In addition to the Meeker residence, other noteworthy domestic commissions included "Villa Turicum," an Italianate home, the Harold and Edith Rockefeller McCormick estate, Lake Forest, Illinois, a 100-acre site on Lake Michigan; the Francis Weld estate, Huntington, Long Island; and the country estate for F.B. Pratt, Glen Cove, New York.

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were in the English Tudor style while later work was based largely on English and Italian architecture. The English Arts and Crafts movement and the Prairie School influenced his interiors.

Born in Chicago, Shaw graduated from Yale in 1890 and the Massachusetts Institute of Technology in 1893. He traveled widely in Europe and Asia. He married Francis Wells in 1893 and opened his practice that same year. He set up his office on the top floor of his father's house in Hyde Park. Robert Work was his first draftsman who later worked for David Adler.<sup>51</sup> His first commission was for a Connecticut house for his father-in-law. The next commissions were a series of rowhouses in Hyde Park. It was the design for his own summer home, Ragdale, in Lake Forest that launched his career. Former Yale associates introduced him to wealthy Chicago families such as the Donnellys and the Ryersons. Other works include Market Square, a Lake Forest shopping center, the Lake Shore Country Club, the Quadrangle Club at the University of Chicago, and for the Art Institute of Chicago, the Burnham Library, McKinlock Court and the Goodman Theater. He designed the apartment building at 1130 Lake Shore Drive where he lived on the top floor until 1923 when he moved to another of his apartment building designs at 2450 Lake View Avenue.

Van Doren Shaw was a trustee for the Art Institute of Chicago and a member of its Art Committee. He was chairman of the Illinois State Art Commission. He was a Fellow of the A.I.A. and was about to receive its Gold Medal when he suddenly died.

Howard Van Doren Shaw designed the residence at 325 Wellington. The first building permit was issued on August 19, 1915, for Mrs. Montgomery Ward at an estimated cost of \$60,000. Work was completed in September, 1916. Lester Armour later commissioned him to enlarge it.

Rissman and Hirschfeld

The Chicago firm of Rissman and Hirschfeld designed banks, hotels, apartment buildings, a furniture building, stores and garages. They designed the Davis Hotel, now known as the Knickerbocker, at 163-74 East Walton Place in 1926. In 1927, they designed the Millinery Building at 65 South Water Street. The Surf Hotel was built in 1925 at 555 West Surf Street.<sup>52</sup> Granville Gardens, 6200-6242 North Hoyne Avenue, 1938, in the Edgewater/Rogers Park area, was the first privately sponsored housing complex constructed with Federal Housing Administration (FHA) mortgage financing since the onset of the Depression. Art Deco in design, it consists of fourteen buildings with fourteen units each. In 1927, the firm designed the Lake View Avenue Apartments at 2440 North Lakeview Avenue, a high-rise structure with six units per floor. They also designed the apartments at 3330 Lake Shore Drive and 222 East Chestnut Street. As president of the Washington Wheaton Development Company, Maurice B. Rissman (1894- 6/2/1942) led the development of this subdivision for 270 homes in Wheaton, Illinois, in 1937. It too was financed with FHA loans. For the

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<sup>51</sup> Previously, he had worked in Chicago for Jenney and Mundie, the same firm at which Louis Sullivan had trained. Other architects who trained in Van Doren Shaw's office were: Hugh Garden, David Adler, Henry Dangler, Edward Bennett, Ralph Milman, Stanley Anderson and Horace Powers.

<sup>52</sup> It is a long, narrow building with dimensions of 36 x 216'.

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Chicago Housing Authority in 1942, Rissman partnered with other architects to design some of the Frances Cabrini Homes. Rissman was a member of the Chicago Chapter, A.I.A. and after 1921, he was affiliated with the Illinois Society of Architects. He was born in New York City and received his early education there. He graduated from the Armour Institute of Technology in 1915 and resided in Chicago the rest of his life. Beginning in 1919, he partnered with Leo S. Hirschfeld and their offices were located at 201 North Wells and 65 East South Water Street.<sup>53</sup>

Leo S. Hirschfeld (c. 1892-1989) was an architect in Chicago for 60 years. The firm of Rissman and Hirschfeld later became Hirschfeld, Pawlan and Reinheimer. His commissions that predate his partnership with Rissman date from 1919. Many of these were high-rise apartment buildings. Among them was the Carlyle apartment building, 1040 North Lake Shore Drive. He also redesigned the Fox River Sanitarium in Batavia, Illinois. He attended Crane Technical High School on Chicago's west side and graduated with a bachelor's degree from the Armour Institute of Technology.

Rissman and Hirschfeld designed the residences for the Oscar Mayer family. The permit for 333 Wellington was issued on May 10, 1926, and for 335 Wellington on August 27, 1926.<sup>54</sup>

Mayo and Mayo

Ernest Alfred Mayo (1868-1946) was born and educated in Birmingham, England, where he worked in the architectural office of H.M. Townsend. He opened his own office in South Africa and became a member of the Royal Institute of British Architects. He came to Chicago as architectural advisor for the construction division of the World's Columbian Exposition in 1893. Subsequently he opened his Chicago office where he specialized in the designs of large residences. He designed thirty eight residences in Evanston alone. His son, Peter B. Mayo (1895-1976), graduated from Yale in 1937. The following year he attended the École d'Artillerie at Fontainebleau, France. He joined his father's firm in 1918. The partnership continued to specialize in residential designs for wealthy North Shore patrons usually in Tudor Revival, French Renaissance, and Art and Crafts styles.

Ernest Mayo designed the Stark House at 330 Wellington.<sup>55</sup> The building permit dates to November 28, 1924, and work was completed in October, 1925. On December 6, 1924, the *Economist* reported that Mayo & Mayo, 53 West Jackson Street, the Monadnock Building, were designing a 3-story brick residence measuring 68 x 40' with a garage for P.J. Starck. The cost was estimated at \$80,000.<sup>56</sup> It was to be fireproof with a brick and stone exterior and ornamental iron balconies. Terrazzo and marble were to cover the halls, sunroom and breakfast

<sup>53</sup> The *Chicago Tribune* obituary states that the firm was formed in 1919.

<sup>54</sup> The *Economist* reports on September 4, 1926, p. 659, that the masonry contract was awarded to Joseph Wasilewsky and the carpentry to Nathan Flyer. 333 Wellington measures 35 x 97' while 335 Wellington is 32 x 100'. The estimated cost of each structure was \$30,000. Maurice Rissman is noted as the owner of 333 Wellington. The sun porch was added to 335 Wellington in 1932 at a cost of \$30,000.

<sup>55</sup> Formerly, J. Ogden Armour owned the lot. It measured 100 x 168' and the sale price was \$69,500.

<sup>56</sup> The general contractor was listed as Bulley & Andrews, 2040 W. Harrison Street, p. 1433.

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room while the reception rooms and bedroom were carpeted. The total cost of the building and grounds was between \$250,000 and \$300,000. Construction was to begin by May, 1923.

Mayo & Mayo also designed the Walter J. Quigley House at 340 Oakdale Avenue. The building permit dates to September 22, 1922 noting A. E. Mayo as the architect and Bally & Andrews, as builders. The estimated cost was \$55,000. Construction was completed in October, 1923.

Emil H. Frommann (1861- 3/17/1950)

The commission for the Apfel House at 341 Wellington probably came through family contacts. Emil Frommann's wife, Cora Kroeschell Frommann, was a friend of Emma Apfel. Both families were associated with the Chicago Board of Trade. Frommann was born in Peoria, Illinois, and began practicing architecture shortly after the 1871 Chicago fire. His firm, Frommann and Jebesen, concentrated on residential architecture, such as single-family residences and flats, as well as some storefronts. He is also known as the architect for the Joseph Schlitz Brewing Company. In that capacity, Frommann designed many saloon buildings that featured the Schlitz emblem of a globe draped with their banner all executed in terra cotta relief. Edward G. Uihlein was the Chicago agent for Schlitz. Intent on providing Schlitz beer on every corner, he purchased properties around the city for taverns. The store and flats at 1870 South Blue Island Avenue were an 1899 project. In 1903, in a German neighborhood, he purchased the lot at 3159 North Southport Avenue and hired Frommann & Jebesen. Schuba's was the result. They also designed "Schlitz Row" a grouping of two-flats, apartments and saloons on South Front Street and Martin Luther King, Jr. Drive. They date from 1905-1907. Non-Schlitz commissions include the Humboldt Park Stable and Refectory in 1895-96. The West Park Commission called it the "old German Style of country house architecture." It is a rambling, multi-gabled structure with Tudor gable details, turrets and heavy masonry at ground level.

The firm was often selected by members of the wealthy German community to design their residences. For Edward G. Uihlein they designed his residence at 2041 Pierce Avenue in 1877. Others include the Emma Fernow house at 1620 North LaSalle Blvd., 1883, in the eclectic Queen Anne style mixing Gothic, Second Empire and a profusion of materials; the John Runge house, 2138 West Pierce Avenue, 1884, in the Eastlake style with a two-story porch and massive first level porch columns; the William Kroeschell house, grain merchant on the Board of Trade, 2238 North Dayton, 1885, in the Second Empire style; the Ernest Ammon house, 629 West Fullerton, 1889, in the Queen Anne style; the Rudolph Schloesser house; a Prairie style residence in 1909 at 2222 North Kedzie Boulevard.; and an American Foursquare residence at 560 West Hawthorne in 1909. They designed the six-flat at 5451-5455 South Hyde Park Boulevard, which has Art Nouveau ornamentation around arched openings. It dates to 1907.

The building permit for the Apfel residence is dated September 25, 1925, and lists E. H. Frommann as architect and Fred Klippel & Son, as builders. The estimated construction cost was \$30,000 and it was completed in 1927.

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Pond, Irving. Obituary for Howard Van Doren Shaw. *American Architect*, 1926, May 20, v. 130, p. 544.

Talmadge, Thomas. Obituary for Howard Van Doren Shaw. *Architectural Record*, 1926, July, v. 60, pp. 71-73.

**Geographical Data**

**UTM References**

Zone 16

1. 447026E 4642807N	7.	447112E 4642690N
2. 447092E 4642807N	8.	447071E 4642690N
3. 447072E 4642848N	9.	447071E 4642619N
4. 447158E 4642858N	10.	447041E 4642619N
5. 447178E 4642731N	11.	447041E 4642731N
6. 447117E 4642731N	12.	447021E 4642731N

**Verbal Boundary Description**

The Meekerville District extends between Lake Shore Drive West on the east to Sheridan Road on the west along three east-west side streets: Barry, Wellington and Oakdale avenues including only the following lots and structures located at 303 Barry Avenue; 325, 330, 333, 335, 341 and 344 Wellington Avenue; and 340 Oakdale Avenue.

**Boundary Justification**

The boundary includes the lots and buildings of the eight residences and carriage houses/garages that have historic integrity and form the Meekerville District.

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**Additional Documentation**

Linda Peters took all photographs in 2005 and a CD of the images has been submitted with the nomination.

1. Map of the Meekerville District boundaries showing contributing and non-contributing structures and site lines of the photographs.
2. View of Barry Avenue, south side, towards the west showing the buildings, street, sidewalks, and verges.
3. View of Wellington Avenue, south side, towards the east showing the buildings, street, sidewalks, verges.
4. View of Wellington Avenue, north side, towards the west showing the buildings, street, sidewalks, verges.
5. View of Oakdale Avenue, north side, towards the east showing the buildings, street, sidewalks, verges.
6. 303 Barry Avenue, Charles A. Platt, north elevation.
7. 303 Barry Avenue, Charles A. Platt, staircase at landing between first and second levels.
8. 303 Barry Avenue, Charles A. Platt, dining room, east doorway.
9. 303 Barry Avenue, Charles A. Platt, dining room, north elevation, mantel.
10. 325 Wellington Avenue, Howard Van Doren Shaw, north elevation.
11. 333 and 335 Wellington Avenue, Rissman and Hirschfeld, north elevations.
12. 330 Wellington Avenue, Mayo and Mayo, south elevation.
13. 330 Wellington Avenue. The photograph is dated May, 1962 and is from the collections of the Chicago Historical Society.
14. 330 Wellington Avenue. The photograph is dated August, 1974 and is from the collections of the Chicago Historical Society.
15. 340 Oakdale Avenue, Ernest Mayo, south elevation.

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16. 340 Oakdale Avenue. The photograph is dated June, 1964 and is from the collections of the Chicago Historical Society.
17. 340 Oakdale Avenue. The photograph is dated August, 1974 and is from the collections of the Chicago Historical Society.
18. 341 Wellington Avenue. E.H. Frommann, north elevation.
19. 344 Wellington Avenue, Frederick Lindquist, south elevation.
20. 344 Wellington Avenue. The photograph is dated May, 1962 and is from the collections of the Chicago Historical Society.
21. Sylvan Kunz Flats, 533 W. Diversey, Chicago, north elevation.
22. Oakdale Avenue and Lake Shore Drive West showing the mansion at the northwest corner. The photograph is dated June, 1964 and is from the collections of the Chicago Historical Society.
23. Oakdale Avenue and Lake Shore Drive West, view from the southeast showing the grouping of three residences that were called the Kellogg mansions, all demolished. The photograph is dated March, 1968 and is from the collections of the Chicago Historical Society.
24. 334 Wellington Avenue, the Irving S. Florsheim residence, demolished. The photograph is dated March, 1961 and is from the collections of the Chicago Historical Society.
25. 340 Wellington Avenue, the A.N. Pritzker residence, demolished. The photograph is dated March, 1961 and is from the collections of the Chicago Historical Society.
26. Wellington Avenue looking east across Sheridan Road, 1936. The photograph was published in *Chicago: City of Neighborhoods* by Dominic Pacyga and Ellen Skerrett. The credit reads "Chicago Park District, courtesy R. Wroble." The author has been unable to locate the original.

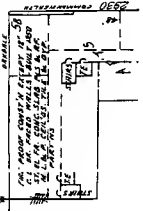
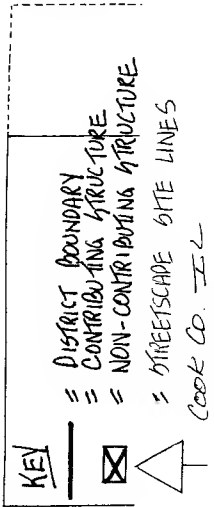
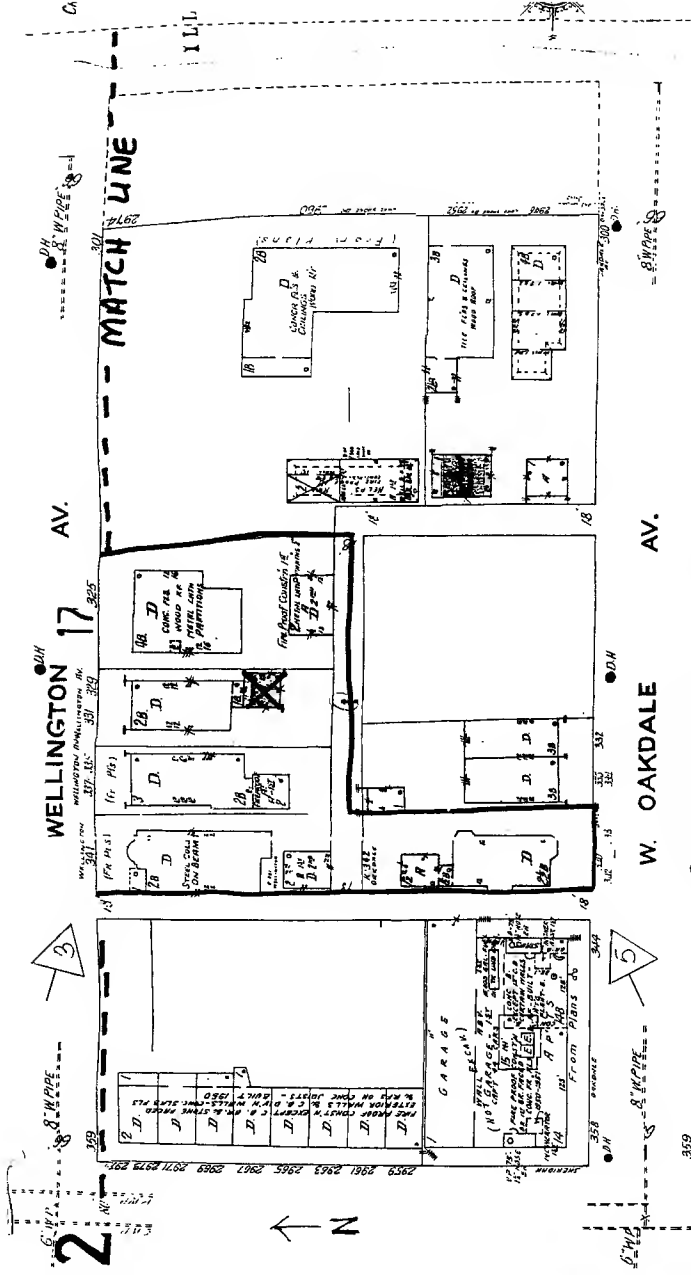
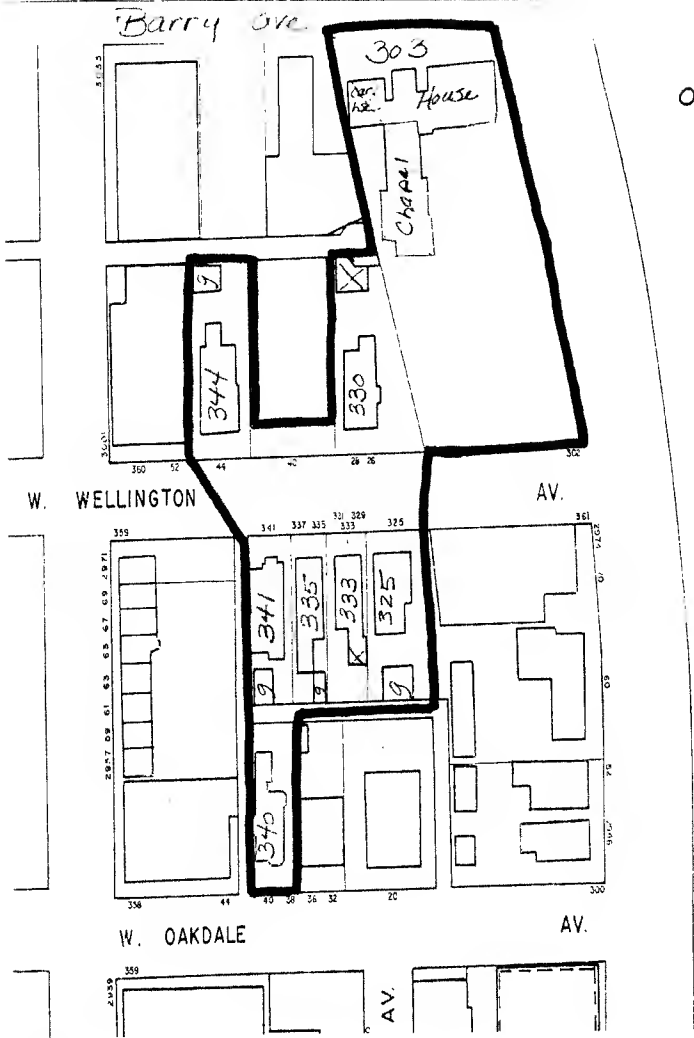


FIGURE 1  
W. Mapleville; HISTORIC DISTRICT  
CHICAGO, ILL.



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Base map  
Meekerville Historic District  
Chicago, Cook County, Illinois

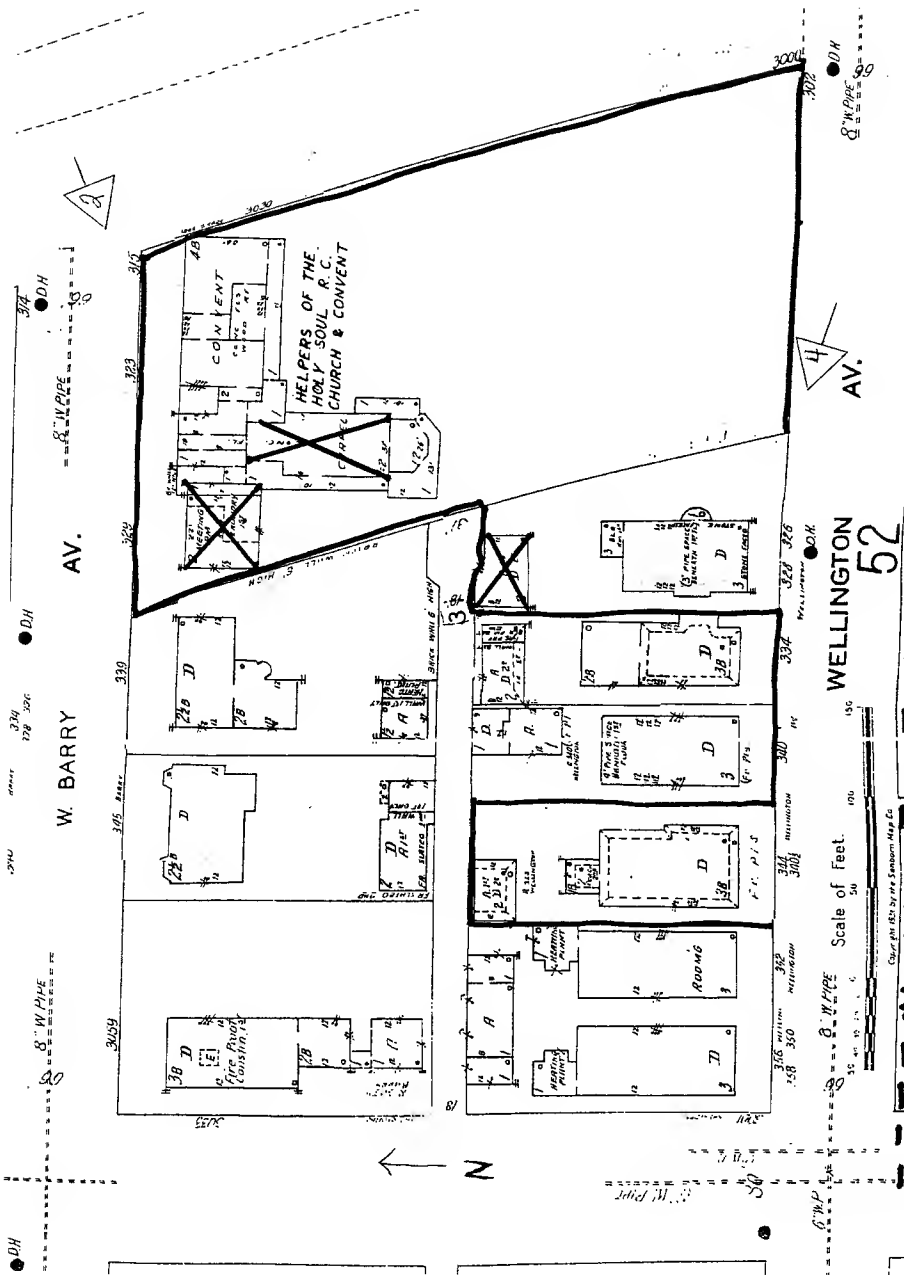


FIGURE 1  
 meerterville HISTORIC DISTRICT, CHICAGO, IL, Cook Co.



Figure 2. View of Barry Ave, south side  
meaberville historic District

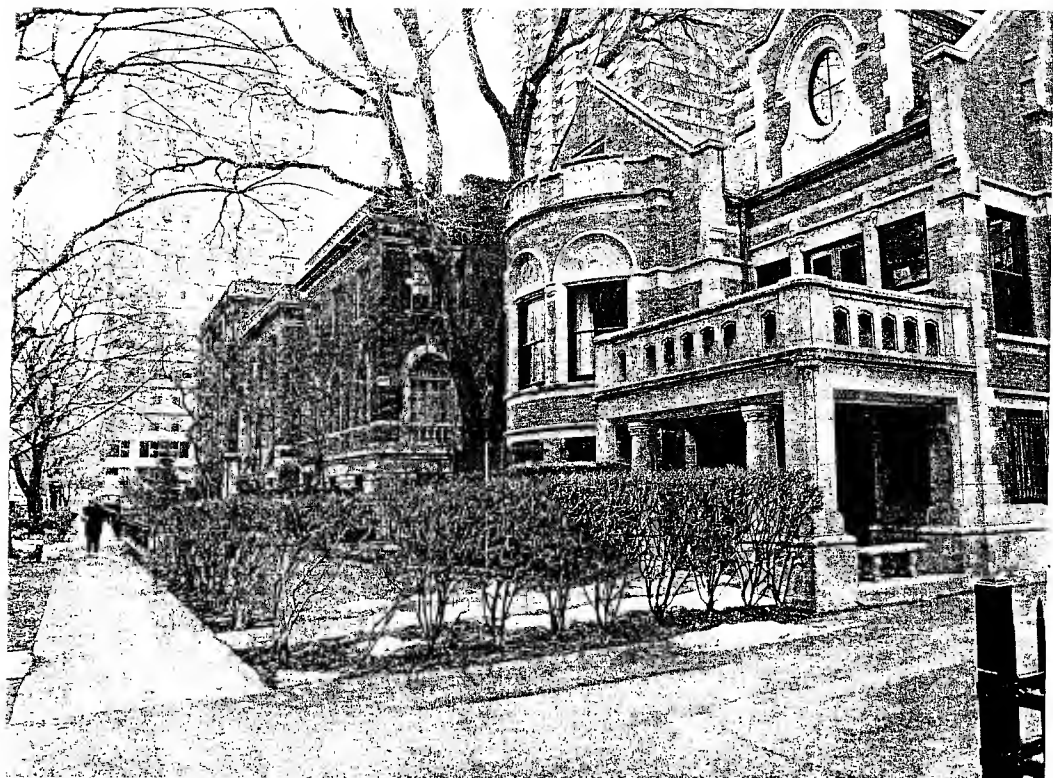


Figure 3. View of Wellington Ave, south side  
Meaderville Historic District  
Cook County, IL

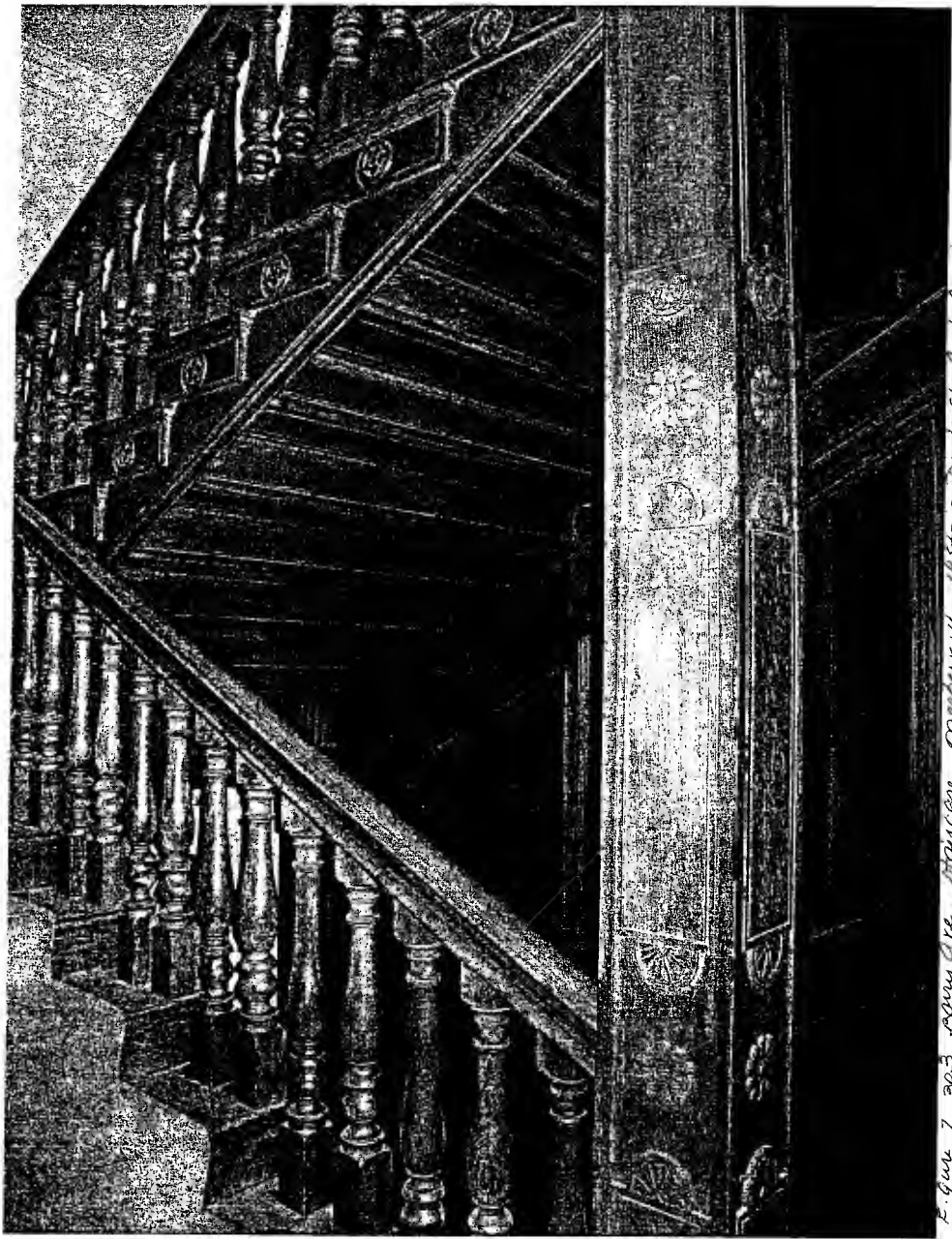




Figure 4. View of Wellington Ave.  
meekerville Historic District  
Cook County, IL.



Figure 5. View of Oakdale.  
Meigsville Historic District  
Cook County, IL.



2-4 pm 7 303 23my are staircase. maderaville Astmac District, Cook County, IL



Figure 8. 53 Camp, during storm. Nashville Historic District, Cook County, Ill.

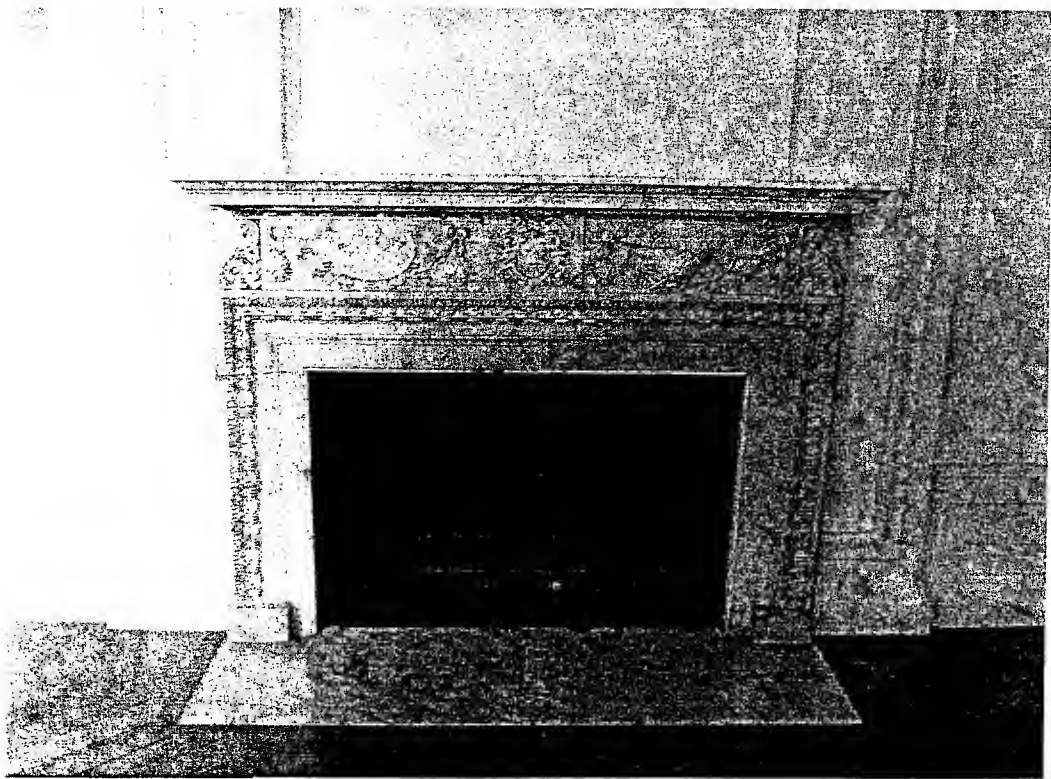
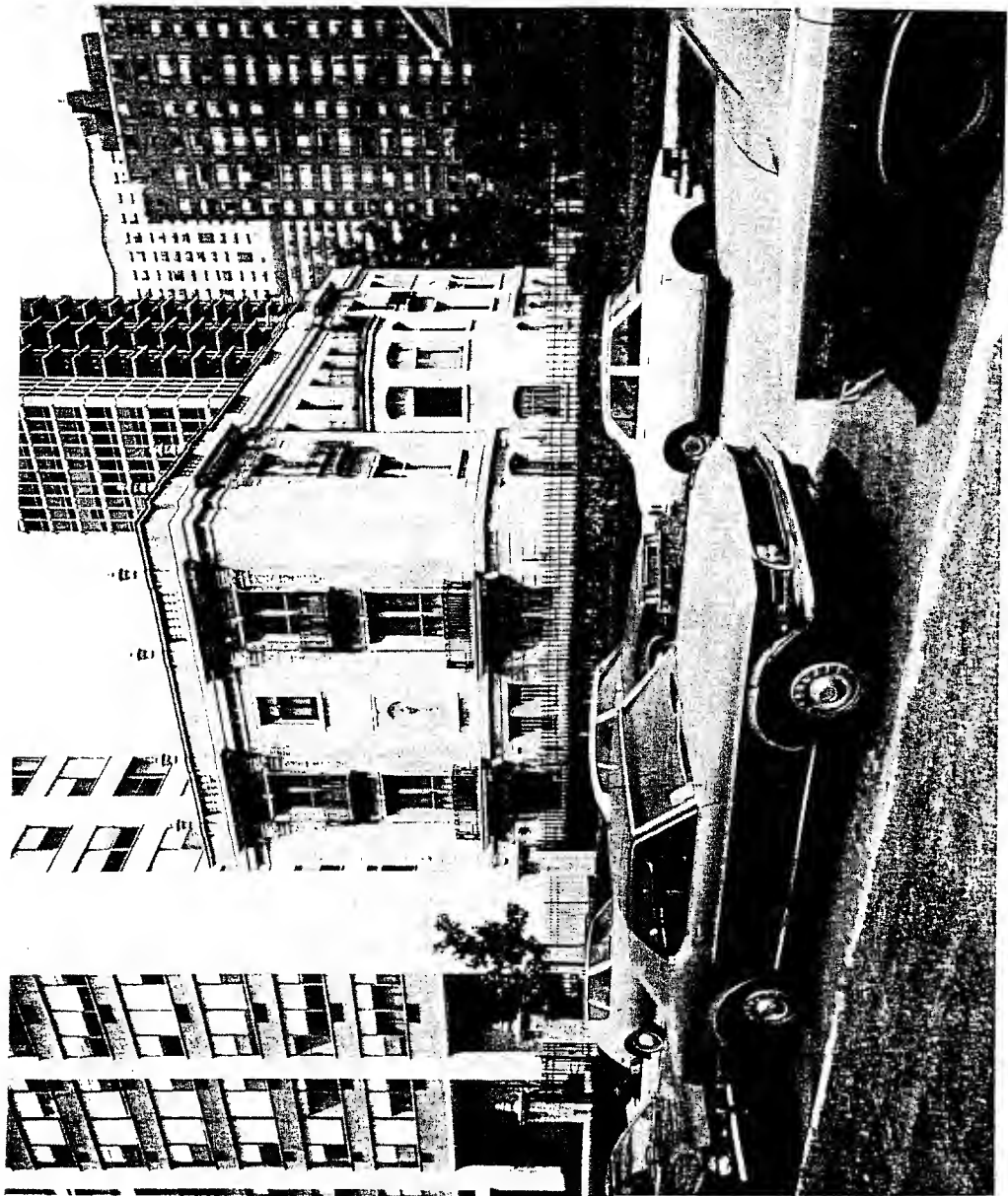


Figure 9. 303 Cary Ave. dining room mantel  
Meeserville Historic District  
Cook County, IL.

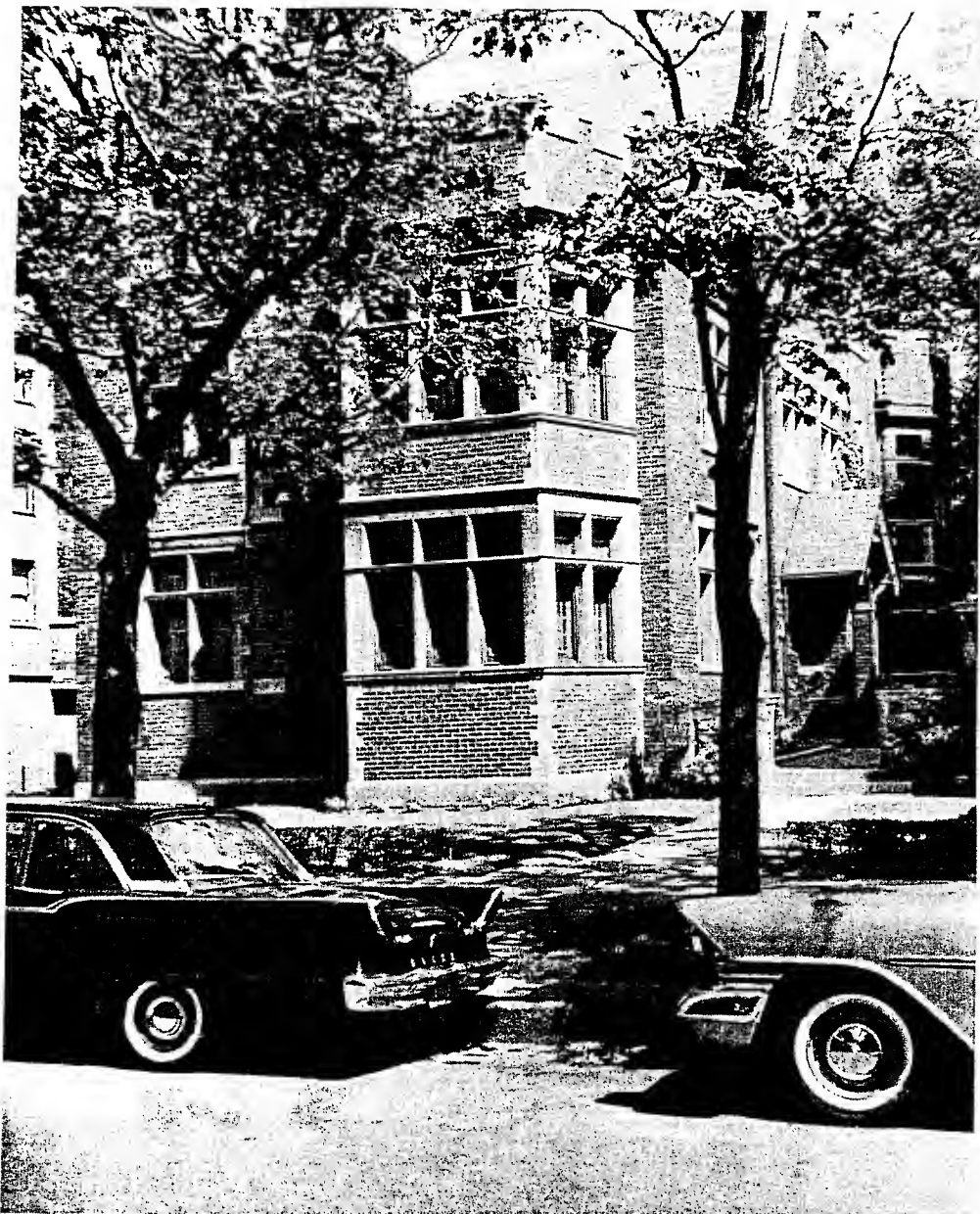


meekerville Historic District, Chicago (look), DE  
Flavie 13





meeker ville Historic District, Chicago (Cook); Platte 14

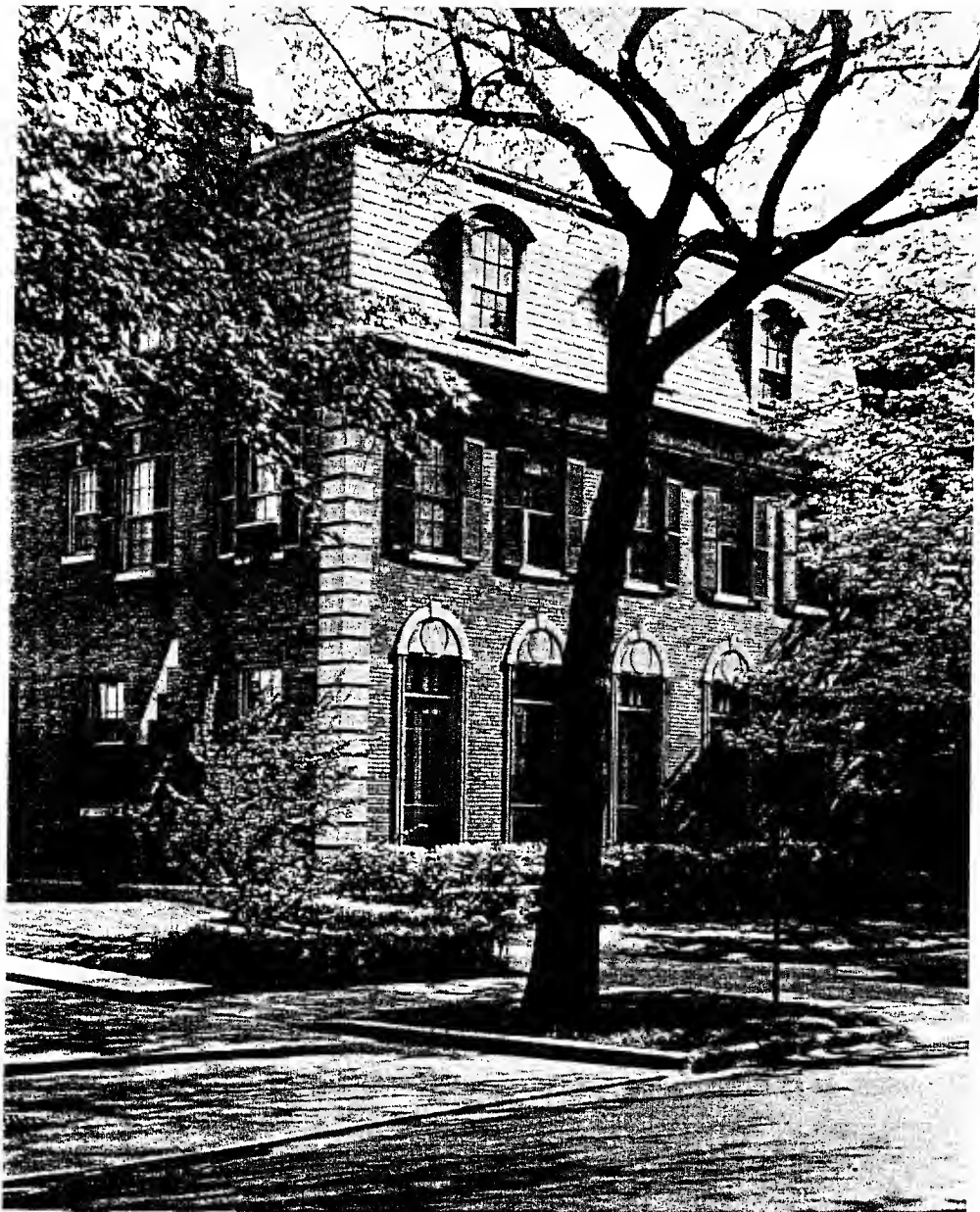


Woodlawn District, Chicago (Cook), Ill





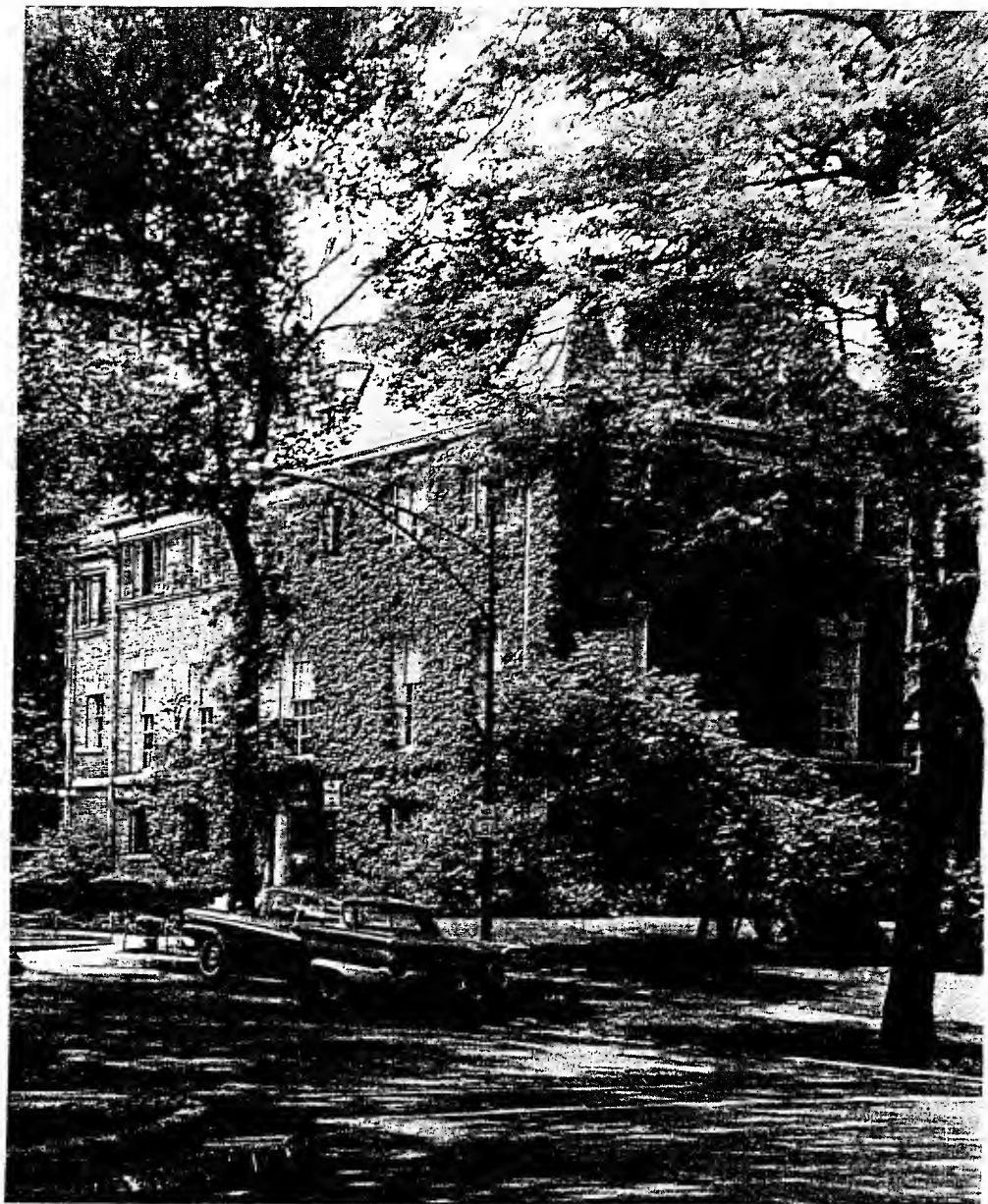
meekerville + Historic District, Chicago (Cook), IL  
Figure 17



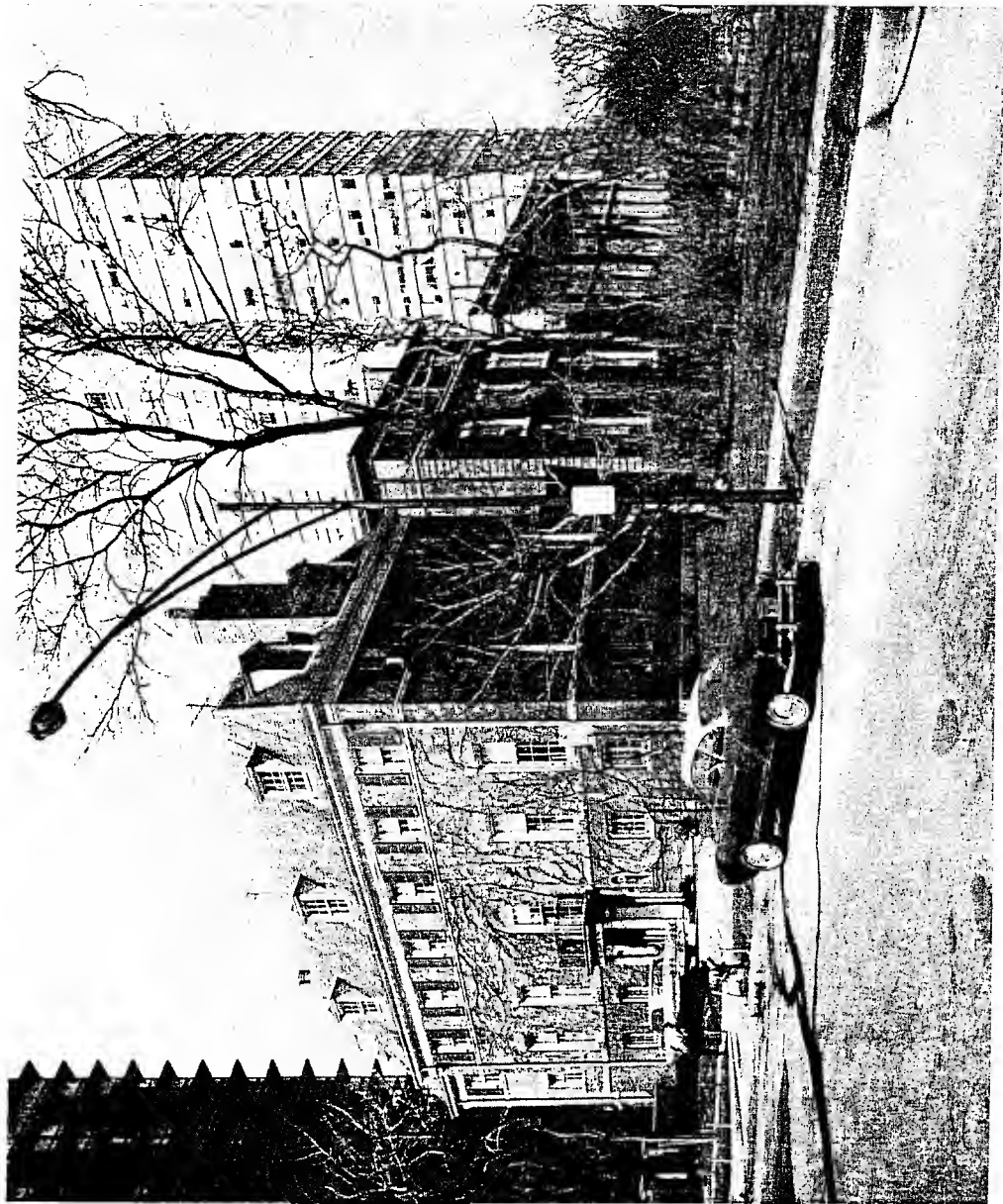
Meekerville Historic District, Chicago (Cook), Ill

Figure 2. Sylvan Run Flats  
outside historic district  
comparison  
meaderville Historic District  
Cook County, IL.





meekerville Historic District, Chicago (Cook), IL  
Figure 22

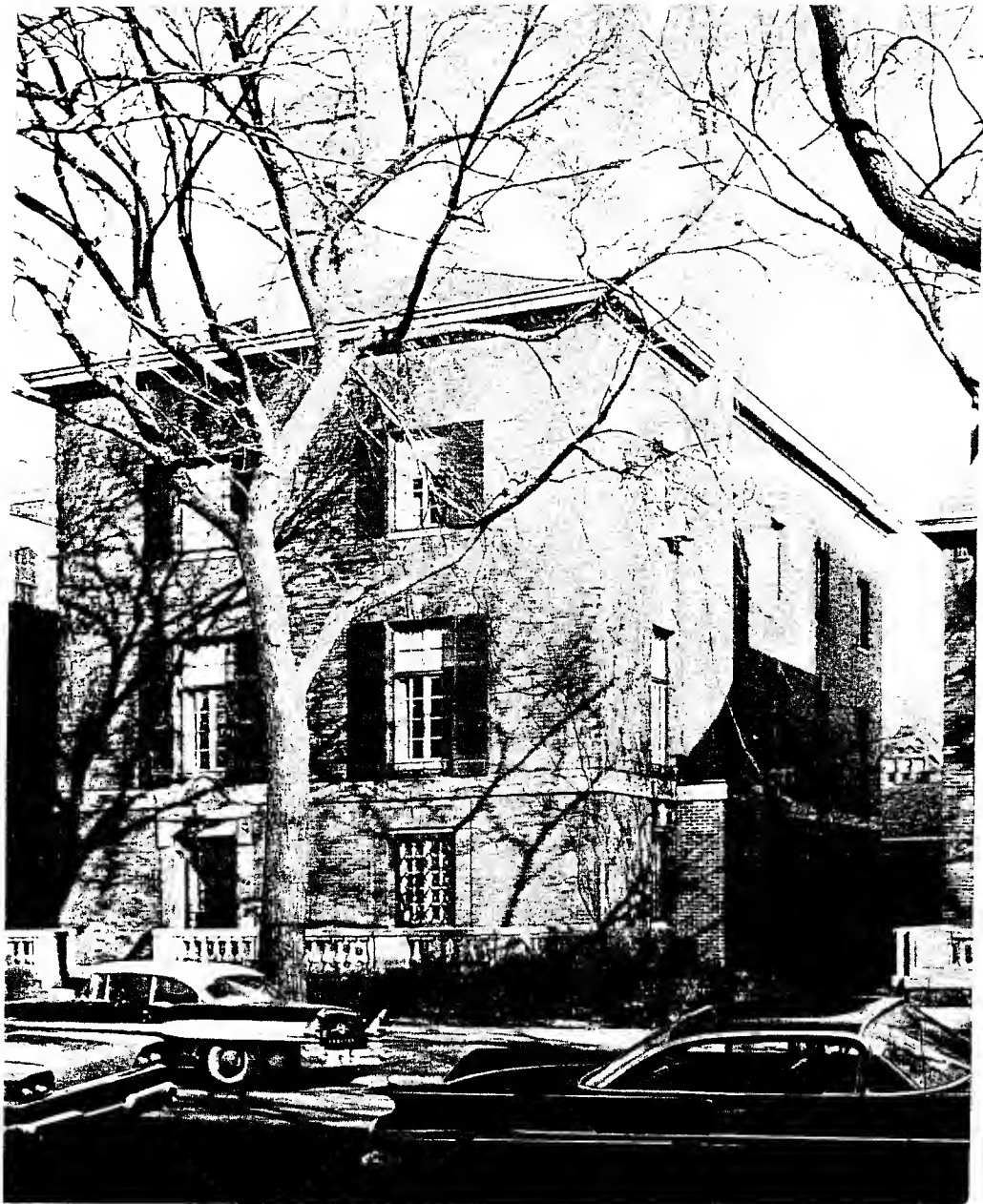


meekerville, Historic District, Chicago (Cook) Pl  
Figure 23

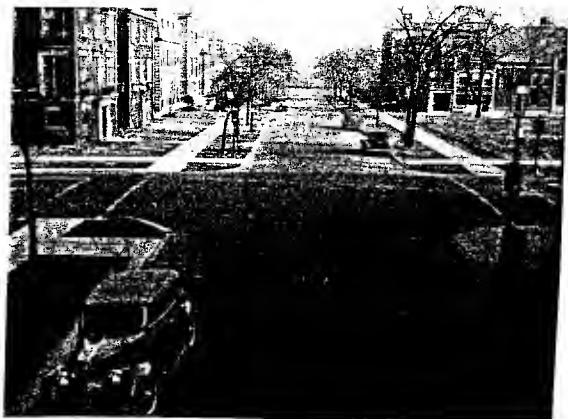




Brookerville Historic District, Chicago (look), IL  
Figure 24



meekerville Historic District, Chicago (Cook), Ill  
Figure 25



- McKerrville Historic District, Chicago (Cook), DE  
Figure 26





City of Chicago  
Richard M. Daley, Mayor

Department of Planning  
and Development

Lori T. Healey  
Commissioner

Suite 1600  
33 North LaSalle Street  
Chicago, Illinois 60602  
(312) 744-3200  
(312) 744-9140 (FAX)  
(312) 744-2578 (TTY)

<http://www.cityofchicago.org>

March 2, 2006

Tracey A. Sculle  
Survey & National Register Coordinator  
Illinois Historic Preservation Agency  
1 Old State Capitol  
Springfield, IL 62702

**Re: Chicago nominations to the National Register of Historic Places  
for**

- **Lou Mitchell's Restaurant, 565 W. Jackson Blvd.**
- **Union Park Congregational Church and Carpenter Chapel,  
(Now First Baptist Congregational Church), 1613 W.  
Washington Blvd.**
- **Bohemian National Cemetery, Bounded by Foster Ave.,  
Pulaski Rd., Bryn Mawr Ave., and Central Park Ave.**
- **Lake Shore Drive West Historic District, 303 W. Barry  
Ave., 325, 330-342 W. Wellington Ave., and 340 W.  
Oakdale Ave.**
- **Krause Music Store, 4611 N. Lincoln Ave.**

Dear Ms. Sculle:

This is in response to your letters of February 17, 2006, to Mayor Richard M. Daley and the Commission on Chicago Landmarks asking for the Commission's comments on the nominations of the properties referenced above to the National Register of Historic Places. As a Certified Local Government (CLG), the City of Chicago is given the opportunity to comment on local nominations to the National Register prior to being considered by the Illinois Historic Sites Advisory Council.

At its regular meeting of March 2, 2006, the Commission voted unanimously to support the National Register listings for all five nominations. The Commission's resolution is attached.

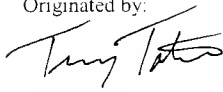
Please contact Terry Tatum of my staff at 312-744-9147 if you have any questions.

Sincerely,

Brian Goeken  
Deputy Commissioner  
Landmarks Division



Originated by:



Terry Tatum  
Director of Research  
Landmarks Division

encl.

cc: Alderman Madeline L. Haithcock, 2<sup>nd</sup> Ward  
Alderman Margaret Laurino, 39<sup>th</sup> Ward  
Alderman Thomas Tunney, 44<sup>th</sup> Ward  
Alderman Eugene C. Schulter, 47<sup>th</sup> Ward  
Philip Thomason  
Teresa Douglass  
Kathryn K. Thanas  
William B. Sieger, Northeastern Illinois University  
Bohemian National Cemetery Association  
Diane Kallenback, 39<sup>th</sup> Ward Office  
Peter and Pooja Vukosavich  
Linda Peters, PhD  
Kathy Caisley, DPD  
Terri Haymaker, DPD  
Mary Bonome, DPD  
Danita Childers, DPD  
Don Hohenadel, DPD  
Val Zillig, DPD

Resolution  
by the  
Commission on Chicago Landmarks  
on the  
Nominations to the National Register of Historic Places  
for the

**Lou Mitchell's Restaurant, 565 W. Jackson Blvd.**

**Union Park Congregational Church and Carpenter Chapel,  
(Now First Baptist Congregational Church), 1613 W. Washington Blvd.**

**Bohemian National Cemetery,  
Bounded by Foster Ave., Pulaski Rd., Bryn Mawr Ave., and Central Park Ave.**

**Lake Shore Drive West Historic District,  
303 W. Barry Ave., 325, 330-342 W. Wellington Ave., and 340 W. Oakdale Ave.**

**Krause Music Store, 4611 N. Lincoln Ave.**

December 1, 2005

The Commission on Chicago Landmarks finds that:

- the Lou Mitchell's Restaurant building, built in 1949, meets Criterion A for commerce and transportation for listing on the National Register of Historic Places as part of the National Park Service Route 66 Corridor Preservation Program, a federal initiative to document properties associated with Route 66. The period of significance is from 1949, when the restaurant was constructed, to 1956, the fifty-year cut off for significance to the National Register; and
- the Union Park Congregation Church and Carpenter Chapel, now the First Baptist Congregational Church, meets Criterion C for architecture, and its period of significance is from 1869, when the chapel was completed, to 1871, when the church building was built. It also meets Criteria Consideration A as a religious property that derives its primary significance from architecture; and
- Bohemian National Cemetery meets Criterion A for Ethnic Heritage and Criterion C for Architecture, Art and Landscape Architecture for listing on the National Register of Historic Places. The period of significance is 1877, when the cemetery was first developed, to 1956, the fifty-year cut off for significance to the National Register; and

- the Lake Shore Drive West Historic District, located on the eastern edge of the Lake View neighborhood, meets Criterion C for architecture, and its period of significance is 1913, when the first house was built, to 1930, the date of the district's last house; and
- the Krause Music Store, a two-story commercial building located in the Lincoln Square neighborhood, is the last work of architect Louis Sullivan and is an excellent example of his work. The building meets Criterion C for architecture, and its period of significance is 1922, the year of its construction.

*Now, therefore, be it resolved by the Commission on Chicago Landmarks that it hereby supports the listing of all five nominations to the National Register of Historic Places.*



**Illinois Historic  
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1512 • Teletypewriter Only (217) 524-7128

Voice (217) 782-4836

[www.illinois-history.gov](http://www.illinois-history.gov)

**M E M O R A N D U M**

**TO:** Mayor Richard M. Daley, City of Chicago  
Brian Goeken, Landmarks Division, Department of Planning and Development

**FROM:** Tracey A. Sculle, Survey and National Register Coordinator *TAS*

**DATE:** December 27, 2005

**SUBJECT:** Preliminary Opinion for the Lake Shore Drive West Historic District

The Lake Shore Drive West Historic District is locally significant under Criterion C for its architecture. The District contains several prominent period revival style houses dating from 1913, when the first house was constructed, to 1930, when the last house was built. The architect-designed residences represent the migration of the affluent class in the early twentieth century north along Lake Shore Drive.

Originally the area between Belmont Avenue on the north, Lincoln Park on the east, Diversey Parkway on the south and Sheridan Road on the west was called "Meekerville", after Arthur Burr Meeker, Sr., the area's first resident. Meeker was an employee of Philip D. Armour, one of the meat packing magnates. Meeker's tract was eventually subdivided and the first residents represented some of Chicago's elite including the first and second-generation wealth of the Armours, Montgomery Wards, Florsheims, Cudahys and Oscar Mayers. The houses in the District were designed by Chicago architects Charles A. Platt, Howard Van Doren Shaw, Mayo & Mayo, Rissman & Hirschfeld, E.H. Frommann and Frederick Lindquist.

Today, the Lake Shore Drive West Historic District is an intact cluster of surviving houses from the 1910s and 1920s that signify an important social aspect of Chicago's upper middle class. The District has excellent integrity, clearly possesses architectural significance and will make a fine addition to the National Register of Historic Places.

ARKANSAS, JEFFERSON COUNTY,  
Boone-Murphy House,  
714 W. 4th Ave.,  
Pine Bluff, 79000442,  
PROPOSED MOVE APPROVED, 5/03/06

FLORIDA, GADSDEN COUNTY,  
Dezell House,  
328 E. 8th St.,  
Greensboro, 06000358,  
LISTED, 5/10/06

ILLINOIS, COOK COUNTY,  
Bohemian National Cemetery,  
Roughly bounded by Foster Ave., Pulaski Rd., Bryn Mawr Ave., and the approx.  
line of Central Park Ave.,  
Chicago, 06000374,  
LISTED, 5/11/06

\* ILLINOIS, COOK COUNTY,  
Meekerville Historic District,  
303 Barry Ave., 325, ~~303~~-341, 344 Wellington Ave., 340 Oakdale Ave.,  
Chicago, 06000383, ~~330~~  
LISTED, 5/12/06

ILLINOIS, LAKE COUNTY,  
Hibbard, Frank, Estate House--Deerpath Hill Estates,  
301 N. Chiltern Dr.,  
Lake Forest, 06000379,  
LISTED, 5/12/06  
(Deerpath Hill Estates:an English Garden Development in Lake Forest, Illinois  
MPS)

ILLINOIS, LAKE COUNTY,  
House at 380 Chiltern Drive--Deerpath Hill Estates,  
380 Chiltern Dr.,  
Lake Forest, 06000378,  
LISTED, 5/12/06  
(Deerpath Hill Estates:an English Garden Development in Lake Forest, Illinois  
MPS)

ILLINOIS, LAKE COUNTY,  
House at 965 Castlegate Court--Deerpath Hill Estates,  
965 Castlegate Court,  
Lake Forest, 06000382,  
LISTED, 5/12/06  
(Deerpath Hill Estates:an English Garden Development in Lake Forest, Illinois  
MPS)

IOWA, HARRISON COUNTY,  
Harrison County Jail,  
105 S. 1st Ave.,  
Logan, 83004517,  
REMOVED, 5/10/06